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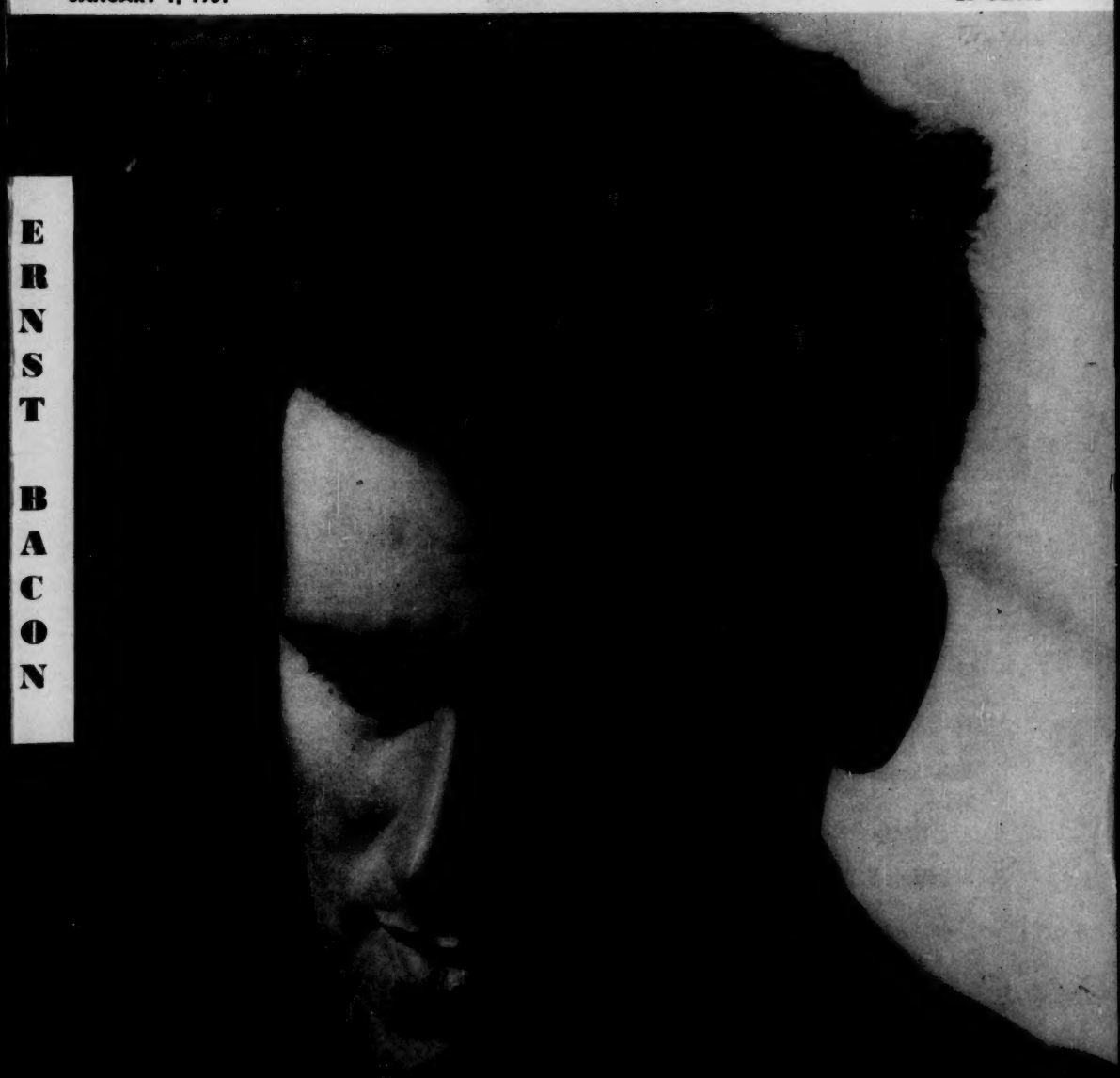
JANUARY 1, 1951 25 CENTS



ERNST BACON

KAREL B. JIRAK

Composer–Conductor

Conductor at Municipal Theatre, Prague; State Opera, Hamburg; Chief Conductor for National Theatre at Brunn and Ostrava; Czech Philharmonic Orchestra, Prague. Professor of Composition at the State Conservatory of Prague; Director of Musical Programs for Czechoslovakia State Broadcasting; guest conductor with Europe's principal orchestras.

Mr. Jirak is presently Composer in Residence, Professor of Composition and Chairman of the Department of Theory at Roosevelt College School of Music.

Main Compositions:

Opera: **Apollonius of Tyana.**

Orchestral: five symphonies, Symphonietta, Overture to a Shakespearian Comedy, Overture **The Youth,** Serenade for Strings, Serenade for Wind Instruments, Piano Concerto, Rhapsody for Violin and Orchestra, Symphonic Variations, Psalm XXIII for chorus and orchestra.

Chamber music: four string quartets, String Sextet with Alto Solo, Nonet, Piano Quintet, Woodwind Quintet, String Trio, sonatas for piano, violin, cello, viola, flute, clarinet, piano music.

Vocal: over 100 songs, choruses.

Publishers:

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Symphonic Variations, February 22 and 24, 1951, Cleveland Symphony, Cleveland, under George Szell; Fifth Symphony at the Edinburgh Festival (second prize in the International Edinburgh Festival Contest in 1950), summer 1951; the same symphony will be performed by the Chicago Symphony Orchestra during the 1951-52 season under Rafael Kubelik; Fourth String Quartet (premier), by the Roosevelt College String Quartet, March 28, 1951.

ROOSEVELT COLLEGE SCHOOL OF MUSIC

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Noted Music "Popularizer" Lost in Death of Damrosch

With the death of Dr. Walter Damrosch in New York on Dec. 22, at the age of 88, America lost one of her most active propagandists for music as a common form of enjoyment of the people as a whole. Often called the "dean of American conductors" and probably the chief living "popularizer" of the art in terms of the nation's growing appreciation, he had a career extending over 65 years of active service. It bridged the period from the days when Wagner was a novelty—he had been one of the most zealous champions of the composer—to the era of the Impressionists and the atonalists. He welcomed with an open mind such phenomena as jazz in the concert room, and in his latter days commissioned or at least played works of many modern composers, and sponsored rising artists, among whom was Helen Traubel.

Though he was born in Breslau, Jan. 30, 1862, Walter Damrosch's entire career is associated with this country, and indeed he was an inseparable landmark in its musical advancement. Through the circumstances of his birth as the son of a German musician who was to come to the forefront of the American musical scene, he inherited that mantle and served as a doughty organizer of tours to the hinterland with his orchestra and opera company.

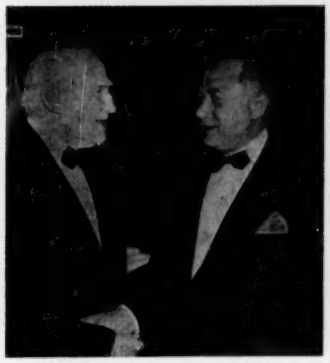
He remained an active crusader for nearly a half-century before the radio came in to spread his gospel over an incomparably wider territory. He also was a pioneer in the lecture-recital and in orchestral concerts for young people, enjoyed friendships with all the notables of the art from Wagner to Ravel.

As the son of Dr. Leopold Damrosch, who, after an early career as conductor of the Breslau Philharmonic Society, was invited to come to New York in 1871 as leader of the Arion Society, and on the maternal side, of Helene von Heimburg, an opera singer, he belonged to one of the pioneer musical families of the era in this country. His late brother, Frank, was destined to become the founder and long the director of the influential Institute of Musical Art, in New York, now merged with the Juilliard School of Music, and a choral conductor.

Notable Musical Legacy

Walter Damrosch as a boy studied harmony with his father, with Rischbieter and Draeseke in Dresden. In New York he attended the public schools and continued music work with Von Inten, Boeckelman and Pinner. His home was a meeting place of many notables of music.

Having founded the New York Oratorio Society in 1873, Leopold Damrosch five years later established the New York Symphony Society, and with both organizations served as the introducer of works hitherto unknown here. He also conducted large choral festivals. In 1880 the degree of Mus. D. was awarded to the father by Columbia University. In 1884, when the Metropolitan Opera ran into huge deficits through its brilliant French and Italian opening season under Grau, Leopold Damrosch was given the opportunity to take over and introduce a German season; he went to Europe to engage leading artists of that



CONGRATULATIONS were received by Dr. Damrosch from Brig. Gen. David Sarnoff at the testimonial dinner in the Waldorf-Astoria, March 31, 1947, on the conductor's retirement as NBC Music Counsel.

wing. During the first triumphal German season he died of pneumonia.

Walter, a close observer of these musical preparations, was called upon in 1885 in a grave emergency, to step into the elder Damrosch's shoes, Taking the baton for Tannhaeuser at the age of

(*Continued on page* 28)

ON THE COVER

Ernst Bacon, who is known for his works in operatic, symphonic and other forms, is composer-in-residence and Professor in the School of Music at Syracuse University, Syracuse, N. Y. He studied in Chicago and Vienna, among his teachers being Ernest Bloch in composition; Eugene Goossens in conducting, and Alexander Raab in piano. He is the composer of the operas A Tree on the Plains and A Drumlin Legend, the former commissioned by the League of Composers and the latter by the Alice M. Ditson Fund; the musical satire, Take Your Choice; suites for orchestra, From These States, and Ford Theater Suite; for two-pianos, The Burr Frolic, Coal-Scuttle Blues (with Otto Luening); numerous choral works, including From Emily's Diary, cantata for women's voices; The Lord Star, cantata for mixed voices, after Whitman; Seven Canons, for mixed voices; the cantata, Ecclesiastes; incidental music for The Tempest; numerous piano works; and a large number of songs, including two cycles to verses of Emily Dickinson, collections titled Along Unpaved Roads, Songs at Parting, Quiet Airs, and many individual numbers for voice.

Mr. Bacon has appeared as a symphonic and choral conductor in Chicago, San Francisco and elsewhere, and widely as piano recitalist, particularly in his own works. He has served as director of the Carmel, Cal., Bach Festival, the Spartanburg (S. C.) Festival, dean of the School of Music at Converse College, faculty member of the Eastman School of Music, San Francisco Conservatory, Hamilton College and San Francisco State College, and as musical editor of the Argonaut (San Francisco) and Southern Literary Messenger.

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Seventy-second Year
January 1, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

NOW that the President has declared a state of national emergency, with the resultant this-is-where-I-came-in feeling on the part of everybody who remembers 1941 or thereabout, which really means everybody, the big question to musicians has arisen. Where do we stand? they want to know.

It's hard to say. The problem never was really settled during the last conflict. Right now, though, the chances are that if you talk to a member of Congress about the hypothetically important place of the musician in the war effort, you'll get a big laugh. "Let me make my country's songs, I care not who makes its laws. . . ." A nice, sonorous phrase, that, and it looks good on paper —but try to convince anybody of its validity.

And yet there is truth in it. Laws change, are amended, disappear; but *The Star-Spangled Banner*, the *Marseillaise*, change not, disappear not, are not amended. Philosophers, social thinkers, students of politics since Plato and Aristotle have patiently been going around explaining that art is not a luxury but a necessity to the state. In these grim times—how easily the pen slips into the rhetoric of oratorical dunderheads! — the need for art is intensified. One might work up a respectable analogy from the field of physics. For every action there is an equal and opposite reaction, the physicists tell us. Well, the action nowadays is near the boiling point, and the opposite reaction —art — is correspondingly weighted in value. One of the purposes of art is escape. The reader, or listener, or onlooker, sees how the great artistic creator has fashioned from his materials something pure, something ideal, a little corner of the universe expressed in terms transcending humanity. This reader, or listener, or onlooker, identifies himself with that creator. During those moments of identification, of sharing the ideal world with the one who created it, the ordinary world is transcended and ceases to exist.

THAT is why creators have always created, and why their audience has always listened. All great art is transcendent, whether it be expressed in the simple faith of a Haydn, the titanic struggles of a Beethoven, or the bitter cynicism of a Berg. Fortunately music has a tremendous reservoir of greatness upon which to fall back. It is the duty of any enlightened government to sponsor and nourish that art; and the fact that a government is at war should not make it any less enlightened. Especially since the cost of the rounds from a single battleship's gunnery practice would keep many a symphony orchestra afloat for a year.

The fact is that the government of the United States has been anything but paternalistic toward its artistic creators. Music never has been a paying proposition, and the government has never helped it along. In the old days, what we are pleased to call the robber barons largely met the bill, with the government maintaining a hands-off position. Today it still does, even though private subsidy on the old scale has virtually disappeared. Many times in the immediate past the public has been asked to step in, and has done so cheerfully and nobly. But how many times can the public be tapped? And once that reservoir runs dry, what then? What will happen to our symphony orchestras, the Metropolitan Opera House, and those other large musical organizations which cannot exist without subsidy of one kind or another?

UNLESS the authorities do something about it, the future looks bad. By "authorities" I do not necessarily mean the federal ones. State and city subsidies can do just as much and probably more, since a certain amount of local pride would enter into their considerations. And the price involved is so minute! Down in Washington they talk in terms of hundreds of billions. Billions, mind you, whereas a few thousands would be enough to satisfy the needs of a symphony orchestra. A tax, or some other device, to obtain money from the citizens of a large city to support its musical institutions would be painless. Twenty-five cents a year from every man, woman and child in New York City would be enough to take care of the Metropolitan Opera, the Philharmonic, the City Center, and still leave enough for free concerts, experimental groups, chamber organizations and even scholarships for promising talent. A tax on juke boxes, which has been proposed, would also do the job and in addition would have an appropriate ironic fitness.

There have been many pros and cons about governmental subsidy, but the pros so outweigh the cons that it is hard to see how there can be any argument. For every ounce of graft and nepotism that might occur, there would be pounds and pounds of actual accomplishment—symphonies thriving, opera houses spreading over the country, music being made where it was never made before.

Private subsidy has failed us; it is a thing of the past. One look at radio network programs should clinch the issue. Live "classical" music has about vanished from the air. Even the Philharmonic-Symphony broadcasts are now transcribed. I have not made a statistical study, but if the number of broadcast network hours devoted to serious music occupies more than one per cent of total broadcast time, I would be very much surprised.

I'm not trying to make out a case that, of the 160-odd million people of this country, the great majority are panting for serious music on the air, or elsewhere. The great majority are not. If they were, they would have what they wanted. Private enterprise works that way. It's the minority with which all of us should be concerned. They have their rights, too; and they are being artistically strangled the way things are now developing.

At the same time, I do not think for a moment that the minority is as tiny as the network sponsors would have us believe. If it were, the country would be in bad shape musically. But thanks to records, to mention only one agency, the musical intelligence of this country—of the world, too—has never been higher. The average intelligent listener knows more music, has heard more music and can remember more music, than the professional musician or critic fifty years ago. In this country today there are a very large number of people who want music and need music, and who are not getting their needs attended to.

Getting back to the pros and cons of governmental subsidy, a grant from the government would be more than an artificial injection to keep music alive. It would be an artistic stimulus as well. Orchestras, opera houses and conductors under the present conditions are slaves of their managers, who in turn are slaves of the box office. A certain amount of right is on their side. It costs so much for the hire of the hall, for salaries and rehearsals. These sums have to be partially met by the audience. Will they be by programming a Piston symphony or a Schuman overture? No, no, no! cry the managers to their conductors. Play the Brahms First, the Beethoven Seventh, the Tchaikovsky Fifth! Play them or else! Yet this would not happen if musical organizations were assured of continued support for worthy novelties. Naturally, they would continue playing the great standard masterpieces: any manager or conductor would be remiss in his duties if any other condition obtained. But in addition there would be much more experimentation, the American composer would get a break and the musical atmosphere would be healthier all the way round.

MY own feeling is that I would rather see state than federal subsidy. The amounts are so small that they can be better administered closer to home. One thing the federal government should sponsor, though—a radio station. A radio station not in competition with the commercial networks but supplementing them. A radio station without advertising plugs. A radio station with several sets of simultaneous programs to appeal to all tastes—something, perhaps, on the order of the BBC. A radio station that would be a disinterested reflection of the best in music, literature and drama —the best of the old and the best of the new. A radio station permanently tuned to the Congress so that we can always hear the mischief our elected officials are getting us into. A radio station to which we can always turn to escape comedians, torch singers and crooners. For all this who would not gladly pay the tax of a dollar or two a year? Although why even that tax should be necessary is a moot question. Here again the price to the government would be no more than a strip of lean meat from a bulging pork barrel. Music and art are really such cheap propositions to finance; cheaper, say, than the expenditures the government is making to carry on many of its other forms of promoting the public welfare. Yes, much cheaper; and, may I say, equally valuable in the long run?

THREE PRINCIPALS IN THE "MET'S" NEW FLEDERMAUS . . . L. to r., Ljuba Welitch as Rosalinda, pictured in her Act I house costume; Patrice Munsel as the flirtatious maid, Adele, arrayed for the ball; and Risë Stevens as the dashing Prince Orlofsky.

Die Fledermaus

Has New English Production at the "Met"

By Dr. Henry W. Levinger

Johann Strauss again triumphed when Die Fledermaus was revived in a new production at the Metropolitan on Dec. 20. Mounted with sumptuousness, taste and care, the work stirred an audience which filled the sold-out house to the rafters and at the end of the evening cheered, shouted and yelled itself hoarse. The magic of the Waltz King's music again proved a sure-fire antidote to the troubles of the day and transformed listeners into a joyous assemblage.

Despite the other elaborate ingredients, the greatest element of success derived from the music. Strauss' waltzes, with their scintillating rhythms, lightness and charm, the masterly design of the great ensembles, were newly discovered in Eugene Ormandy's animated, clear and polished interpretation.

The Overture set the keynote for the evening in a reading which combined a feeling for melody with a strong rhythmic sense. The great finale of the second act was outstanding in its architectural build-up and well planned climactic effects. This apotheosis of *joi de vivre* was intoxicating in its steadily mounting movement and musical richness.

New English Book

Nothing is more difficult than to export humor. An operetta libretto such as that of Fledermaus is full of details closely related to the society and the circumstances under which it came into being. Nevertheless, Garson Kanin achieved a very successful English adaptation, rather than translation, of the original libretto for this Metropolitan Opera version. Rudolf Bing, the new General Manager of the Metropolitan, together with the late Ralph Hawkes, of Boosey and Hawkes, had commissioned the new version.

One of the main virtues of this adaptation is its uncompromising attitude to the style of the work. It makes a clear decision in favor of opera. No concessions are made to Broadway, as was done in the case of the previous English version, Rosalinda. Mr. Kanin and the imaginative writer of the witty lyrics, Howard Dietz, left the core of the work untouched. It remains a comedy played in 1874, full of the emotional impact of this gay period in Vienna. Mr. Dietz's lyrics have the advantage of being highly singable and are very much in accord with the original prosody of the Straussian music.

Staging Has Light Touch

With the exception of the ballet, danced to the lilting Strauss waltz, Roses from the South, and not wholly successful in its choreographic design, the staging of the evening was of exemplary imaginativeness. There was nothing of the usual operatic heaviness; everything was light and delightful. The dialogue in the main proved easily understandable, with many nice points characteristic of a real comedy. The musical numbers were arranged so as never to interfere with the effective production of the score. Visually, the ensemble moved with perfect ease.

Rolf Gerard's settings and costumes are of outstanding beauty. His setting of the first act, a real Old Vienna living room, is authentic in every detail. The hall in Orlofsky's palace is not only a very colorful but highly serviceable setting for the complicated action of the second act. And the third act prison showed many details of fine inventiveness.

Cast Reaps Laurels

Of the cast, Patrice Munsel as Adele stole the show. Mastering her difficult vocal assignment, and its many high D's, with consummate effect, she also gave a most charming impersonation of her part. Her chanson, Look Me Over Once, was projected persuasively, as was her elaborate number in Act III, I Am Portraying a Farm-girl.

Ljuba Welitch, as Rosalinda, was best in the first act as the harassed wife, where she showed a great sense of humor. Her singing of the Czardas was less convincing, but she gave the whole figure the authority of her colorful personality.

Risë Stevens, as Orlofsky, acted the part with bravura. Adopting a thick Russian accent, she gave the bored young aristocrat the air of satiation required by the authors. With her yard-long cigarette-holder, she was the epitome of a caste which has largely disappeared—the spoiled young man-of-the-world.

As Eisenstein, Set Svanholm made one forget that his more familiar attire is the armor and sword of the Wagnerian heroic tenor. He played the part for laughs and succeeded.

The planner of the whole intrigue, John Brownlee, as Dr. Falke, excelled in his light and always distinguished vocal and histrionic rendition of his part. Paul Franke was a funny Blind. Richard Tucker as Alfred, the unfortunate victim of the *quid pro quo*, sang with great beauty, acting with appropriate humor and the necessary pompousness. Hugh Thompson was the warden of the jail, Frank, putting many humorous nuances into his delineation.

The Broadway comic, Jack Gilford, as Frosch the jailer, was screamingly funny, not only in his actions as the drunkard who conjures up bottles from the most unexpected sources, but in his reactions to his partners, best proof of his being a real comedian. Handcuffed to Eisenstein during the second half of the third act, he accompanied the former's utterances with facial expressions that constituted excellent acting.

The chorus, trained by Kurt Adler, added much to the success of the evening, singing well and acting its part with individuality.

At the end of the evening, long ovations drew the whole cast, Ormandy, Kanin, Dietz, Gerard and Adler before the curtain, also Mr. Bing, who for the first time in 45 years thus restored to the repertoire of the leading opera house of the world one of the lighter gems of the musico-dramatic literature.

Faust with Ballet Restored

In the first Faust of the current season, on Dec. 12, impetus was supposedly added by the return of the Walpurgis Nacht episode for ballet, the choreography being devised by Antony Tudor. As a point of interest, once in a while, the audience should perhaps be favored, if that is the word, with this appendage to the original score; but in musical and dramatic value, and even in pantomimic

(*Continued on page* 16)

WHAT PRICE CREATIVE

Status of the writer of serious music in America, in relation to publishers, recording firms, broadcasters, and performing groups, considered by authorities in many fields. Remedies—not all palatable—suggested

THE composer in the United States, like Gilbert's policeman, is not invariably a happy man. Though his opportunities have increased, and his recognition to some extent also, chances for supporting himself through his craft are still circumscribed.

Many of his problems in relation to publishers, broadcasters, symphonic and performing groups, recording companies and other influential organizations were threshed out in a day-long forum on The Composer's Place in Industry and Society, held under the auspices of the Columbia University Music Department at the McMillin Academic Theatre on Dec. 9. Various remedies—some drastic—were prescribed by authorities.

Dr. Henry Allen Moe, Secretary General of the Guggenheim Memorial Foundation, which has done such important work in granting creative fellowships to artistic workers, presided over the sessions. These were held in the morning and afternoon, and were productive of provocative points of view.

Introducing the sessions, Dr. Moe said in part:

"It is our hope that through this forum we will find some conclusions that the composer, like the laborer, is worthy of his hire. That, alas, is not true now. . . ." He said that the forum aimed "to keep in line with social fact" and it was principally interested in the findings of "men who had formed their conclusions out of experience, under the burden of responsibility." He announced that the Oral History Project of Columbia University, represented by Owen Bombard, would record the proceedings of the meetings on tape. The forum project, he added was supported monetarily by the Alice M. Ditson Fund, "but the most important support is that which the generation of composers receive from this forum, from their elders who are good citizens of music." He paid tribute to Dr. Howard Hanson. in introducing him, whom he defined as "the very model of a good citizen of the world."

Hanson Sees Technical Gains

Dr. Hanson said. he would "take a quick look at the situation of music in the U. S. today," which contained many things "of which we can be proud." He instanced the progress in music education, especially in the public schools, in professional training for tonal pursuits, the growth of great schools devoted to the art,—and especially in the field of composition. Some 25 years ago, in the American Composers' Concerts at Rochester, out of 60 to 80 scores received, it would be necessary, in many cases to throw out of consideration perhaps all but 12 or 15 works, he said, for technical reasons alone. Today entering freshmen quite often submit a complete symphony. There has also been a tremendous increase in the quantity of music written. This was important, he said, because it was necessary to have a great deal in order to create an indigenous art anywhere, and he added the conviction that American contemporary creative music "if judged within the framework of its own time . . . could stand comparison with that of most of the rest of the world."

1. Claudio Monteverdi 1567—1643

COMPOSERS HAVE PROGRESSED since the days of Claudio Monteverdi (1567-1643), above, who wrote some of the best early operas, including Orfeo and L'Incoronazione di Poppaea, revived successfully today. Below, Gian-Carlo Menotti, most successful of the younger American composers in this field, now producing a television opera on commission from NBC.

Communication Media at Fault

On the debit side, there is a smaller proportion of serious American music being played than ten years ago by leading symphony orchestras, and the amount of live music on the air, of a serious kind, is now less than for many years. In record catalogues the quantity of American music is "pitifully small," and even of this meagre representation a great deal is not available. Television so far—judging by conditions in radio—promises little of value in the serious music field.

Adding to the list of unhappy things, Dr. Hanson pointed out that "our symphony orchestras and our two opera houses are in dire peril because of lack of support. We have made very little progress in assuring municipal, state or federal support for these organizations. . . ." Students feel, after years of training, that a salary of $2,400 a year, or thereabouts, as a member of the second violin section of some orchestra, looks "less glamorous than it did ten years ago." Though the American public is generous with private gifts to music, the Federal Government now contributes "nothing to these great cultural institutions, but actually visits on them an excise tax."

Importance of Composers

Making specific reference to the composer, Dr. Hanson warned that "contemporary music is not necessary [today]. . . . It is only much later that the need is felt. . . ." But "any art not completely and fully creative dies." He added his belief that "nationalism as an artistic philosophy is not a bad, but a good thing. . . . Each community, each land, must cultivate its own garden. . . ."

Recording companies are interested and to a point sympathetic, he remarked, but completely geared to a commercial concept of art. That piece of music which sells 50,000 volumes is not necessarily better than one which sells only 10,000.

From his experience as a member of the U. S. Commission for UNESCO, Dr. Hanson learned that our leadership must create in this country an entirely new spirit. "We have too long been borrowers in the storehouse of beauty. It is high time that we today became creators and contributors to that beauty which the world needs today more than, perhaps, it has ever needed anything in its long and troubled history."

Selling Contemporary Music

Felix Greissle, Director of Publications for E. B. Marks Corp., then took the floor to grapple with the problem of "Why doesn't contemporary music sell?" The reason, he found, was "a regrettable lack of contact between buyer and publisher, between publisher and composer, and—worst of all—between composer and audience." He admitted there was a great interest in contemporary music, particularly among young people, but "only 50 or 60 years ago audiences took a much more energetic

MUSIC?

part in absorbing music than they do today," while now "our listening has become inactive. . . . We do not play chamber music as frequently as before. We go to more concerts, we listen to the radio, we have recordings." As a fearful prospect, he saw in the future "a small minority of professionals playing music for a vast audience that is only mildly interested."

Suggests Educational Survey

Seeking means of renewing "contact," Mr. Greissle thought a profitable field was the school, where thousands of young people "love and actually play music." "One could do a lot toward ending that isolation of contemporary composers by drawing him into that orbit and using his productive ingenuity. If one would found an organization or at least find a group that made a survey of what ensembles are available, it would be good for the composer to have such a survey printed, along with 'do's' and 'don'ts' for him. It would show him the number of organizations available, whether small or large, what instruments to use, what combinations are available. . . . Once a composer composed [a work], it would be comparatively easy for this organization to bring the music among the young people and have it played. . . . Many organizations would need the music, would want it printed, and would get in touch with the publisher. What is now a vicious circle could be worked out very well."

Proposes Non-Profit Recording Firm

A proposal that American musicians be given a share in the royalties on recordings which they make, and that symphony orchestras gain a new source of revenue through the organization of a non-profit recording firm composed of and controlled by leading U. S. symphonic groups, was made by Alfred Wallenstein, music director of the Los Angeles Philharmonic Orchestra.

Pointing out that foreign-made recordings today represent a major proportion of classical record sales, because the lower wage-scale of European musicians makes it profitable to produce records abroad that are not economically feasible to manufacture here, Mr. Wallenstein suggested that American musicians consent to record for a lower fee in return for an established royalty on every recording in which they participate. In this way, he added, American recordings could compete in cost—and in sales—with those made abroad, the players themselves would eventually receive a higher remuneration for their services than they do today, and the collaborating orchestra associations would derive badly needed income denied them now. He voiced a belief that our symphony orchestras would otherwise soon be left with federal "socialization" as "the only alternative solution to their present financial dilemma." Mr. Wallenstein also urged the formation of a subsidiary publishing house, as part of the co-operative venture, which would allow works by contemporary composers to be recorded simultaneously with publication.

Mr. Wallenstein admitted that "whether the commercial recording companies would accept such a proposition is, of course, something only they can answer." The plan, however, "does not depend on their approval." He added that his proposal might not be "the only solution" to a problem growing progressively more acute, or might not even be "the best one," but "we can no longer afford not to explore whatever alternatives there are."

Radio's Shortcomings Assayed

Dr. Moe then introduced David Randolph, radio music commentator, who discussed the possibilities inherent in radio at its birth (despite the fact that nothing could take the place of a "live performance" of music). The early dream

ALFRED WALLENSTEIN and HOWARD HANSON

was, he added, "only a wonderful hope." He thought "the answer to what's wrong, or at least an indication of the problem, lies in the empty seats" at the symposium. He said the most popular composer on the radio today was named Mahler—not Gustav, but a great grandnephew of his, who wrote a jingle about a certain brand of shoes "which ring the bell," and which has sold some 250,000 copies. Even some of the radio hours that specialize in having the finest, first-rate artists produce "garbled versions of tenth-rate music." The programs considered highest among the "classical" list have in many cases "pathetically small audience-ratings." He inquired whether the original sin lies with the listeners, asking whether the audience has been that way inevitably, or whether "radio has shaped the audience in its own image."

"Kinsey Report on Modern Music"

As regards modern music, Mr. Randolph said he had gained the impression, after reading some letters from persons in and around New York about his programs on the air, that "the greatest danger to our security, . . . to everything fine and good, is the contemporary composer." He therefore "tried in an hour program to conduct what I called a 'Kinsey Report' on people's tastes in modern music." He played eleven unannounced modern selections (mostly excerpts) and asked listeners to write and tell him how they liked them. They ranged from the comparatively innocuous Scherzo from Vaughan Williams' London Symphony, which was liked by 70 per cent of the people, through Virgil Thomson's Plough That Broke the Plain and Prokofieff's Scherzo from Violin Concerto No. 1, both of which attracted affirmative votes from 68 per cent, the slow movement of Hindemith's Mathis de Maler, 48 per cent, in favor, the first movement of Schoenberg's Pierrot Lunaire, 29 per cent, to one minute of Ionization by Varese, which drew "thumbs up" from about 23 per cent. Only a few showed indifference, and that lowest in the case of the Varese. Replies were received from 782 persons. However, one woman characterized as "garbage" the whole crop of modern music, and many other replies were similarly heated.

Radio Remedies

"The modern composer," he said, "has one or two things he can do—" and he listed among the remaining hopes the annual festival of American music on WNYC from Lincoln's to Washington's Birthday, though "too greatly concentrated." Moreover, "the composer is not paid for the use of his works, and has to recruit his own performers."

"Since radio is "supporting television at the moment, . . . there is a move to get rid of all non-paying non-profit ventures" over the former medium. Serious music is the foremost, and therefore it is going most rapidly.

"Our last hope is to do something about the lethargy of the audience, . . . to get a grass roots movement going. We have got to get people to write to radio stations and also to the FCC. Stations are required by the FCC to put on a certain number of 'public service programs.' . . . It seems to be our only hope."

Morning Discussion Period

There followed a discussion period, opened by Dr. Hanson, who asked Mr. Randolph about the reception of contemporary music in his previously mentioned "listening" experiment. Dr. Hanson suggested that the acceptance rate to a "technically competent" audience might be much higher. He asked whether it was not a rather highly specialized audience which listened to the Randolph broadcasts. The latter said he agreed that the survey did present the brighter side of the picture, but asserted that he could not really say whether the general listening level is of a higher or lower sort. Dr. Hanson also asked him whether he did not feel that "some of our conductors have tried to introduce the public to new music a little too fast—in other words, haven't we started with Greek when we should have with Shakespeare?" To this, Mr. Randolph said that, unless there were "an organization of conductors which got together and decided that one month they would play this and next month that, the results would be haphazard. . . . How can we say how modern [a work is]—extreme or conservative?" He thought we run the risk of "condemning those who are doing things because they aren't doing quite well enough."

Recording Economics

Concerning Mr. Wallenstein's proposal, Dr. Hanson thought it "a well presented, creative idea." However, he said, the "recording situation has not achieved the maturity reached in other forms of publication. Publishers have books that sell a thousand copies a year—they are very important to specialized fields—

(*Continued on the following page*)

WHAT PRICE CREATIVE MUSIC?

(Continued from preceding page)

and have no idea that they should compete with Gone with the Wind. But most of the discs industry feels the value of a recording should be judged entirely in terms of sales. . . . If an album has sold less than 10,000 copies, it is stricken out of the catalogue as giving bulk with no value. . . . Therefore, you may have a very beautiful recording of your Eighth Symphony lying in the vaults at the 'X' Recording Co., but it isn't going to do anybody any good because it's out of press and you can't buy it anyway. . . . Therefore I believe Mr. Wallenstein's idea . . . is entirely correct. The American musician has outpriced himself, [there is] the matter of production costs, . . . the unions do not seem to have . . . the power to distinguish between music at the serious level and popular music, and . . . until these matters are solved, we can only approach . . . recording by means of some subsidized foundation."

California Student Forums

Mr. Wallenstein said that the year before last he "probably played more contemporary music, including American, than any other orchestra in the country . . . but it was also serious to find 600 cancellations of season subscriptions." "Are you going to go on playing music you want to play because you like it, or do you want to stay in business?" he asked.

He outlined a project in California; . . . "we call it a Student Forum—starting in the grade schools, where the children are given a series of concerts which tie right in with the school system's plan for the kind of music these children should hear. I tried this plan with the college forum—they could choose [the music], and the only thing I would reserve the right to judge was length and that there was some continuity in the program. We're going ahead with that, but we don't know what the answer will be. . . .

"You get scores by the hundreds every year, and it's too bad you can't play them all, but you just don't have time to look over new scores."

Mr. Greissle also praised Mr. Wallenstein's proposal in cooperating with the schools, adding "you will understand contemporary music much better if you play it than if you only listen to it."

Audience questions were as to the attitude of the Musical Union and Mr. Petrillo toward the proposed non-profit recording institution, but Mr. Wallenstein felt "he would be sympathetic to the plan." It would also be necessary for the time being to work within the present copyright laws, however faulty. Mr. Wallenstein said that ten years, rather than one year, were necessary for dealing with matters of such importance.

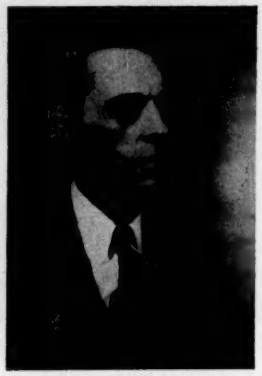
Copyright Laws Defined

In a talk which he gave opening the afternoon session, the present U. S. laws of copyright were defined by Sydney M. Kaye, vice-chairman of the Copyright Committee of the American Bar Association, and vice-chairman of Broadcast Music, Inc. Mr. Kaye gave a well considered and documented review of the history of copyright procedure, instancing many points important to the composer in copyright law and legal precedent.

He pointed out developments going on in the field "in which our copyright law has been, I think, most faulty—in the international field. The U. S. has never adhered to the Berne Convention. The European concept of copyright is different from ours. They believe in automatic copyright as to all works and a duration measured not from a term of years from first publication, but by the life of the author in the term of years. The term now in vogue is life and fifty years." Mr. Kaye remarked that it appeared unlikely that the U. S. would ever ratify the Berne Convention. He said that recently there have been meetings in this country of a separate section of UNESCO, and "world conditions permitting, it would seem that the U. S. will become a party to a more or less universal copyright convention, under which we will at least have uniform procedures."

Performing Rights More Valuable

The next speaker was John Tasker Howard, composer, writer on music,



FELIX GREISSLE, Director of Publications for Edward B. Marks, Inc., urged more participation in modern music performances in the schools, in order to win audiences to contemporary works.

curator of the American Music Collection of the N. Y. Public Library, and member of the board of directors of ASCAP.

Mr. Howard traced the history of performing rights in this country; until the advent of radio and television.

Though radio companies early protested that there was no profit in their enterprises—no one paid for them—a series of litigations by ASCAP established the right to exact a licensing fee. The concert field was a more difficult one in which to achieve some sort of regulation, but "the fact remains that the soloist may receive a fee of $2,000 or $3,000, the man who supplies coal or oil to heat the hall doesn't contribute that, so why should the composer, who is furnishing the music for the program, make a contribution? I think that is now recognized, and the field is clear for the composer to be paid for at least what we might call a professional concert. Yet the law does not permit collection from the great body of performances that serious composers get in schools and choral societies, where they are not professional performances. That field would be a very difficult one from which to collect, and yet it is the serious composer's big market as far as the sale of his copies go."

Royalty Rates in U. S. and Europe

Mr. Howard compared the rates collected by ASCAP in this country from concerts, symphony orchestras "and to a certain degree from recitals" with that exacted in Europe. He declared the maximum annual so-called "blanket fee" charged by ASCAP to a symphony orchestra is $3,000 (paid by the Boston Symphony) and for that "they have *carte blanche* to use, as often as they wish, anything in the repertoire of the society. . . . There is a charge for recitals by" [he named several eminent singers] "or anybody else of one per cent of the artist's fee, with a minimum of $1 and a maximum of $20. . . . In France, the rate for the French society is . . . four and four-tenths per cent of the gross receipts from ticket sales. Under that, the Boston Symphony would pay an annual fee of $33,000 instead of $3,000. . . .

"In Italy . . . if they play Beethoven, . . . it is paid for just the same, but the amounts collected for the public domain go to the Government and not to the society. Their percentage is eight per cent of the box office receipts for protected copyright works, and five per cent for those in the public domain. . . . In Spain six per cent of the receipts of ticket offices, with a minimum of $2.37 [is charged]. Chamber music groups there pay four per cent of receipts. . . ." This, he said, shows the position of the composer in the U. S. as compared to those in European countries, and why the right of performance has "become his most valuable right. . . . There are a number of things which could be done to extend it . . . the chief one being the juke box . . . one of the great thorns in the composer's side."

He stated that, in addition to ASCAP and BMI, there was a third performing rights organization, SESAC, "which, as I understand it, is a proprietary organization—they buy rights outright and resell them. . . . The idea of the performing rights society . . . is that the composer himself is entirely powerless to assert his rights in either collecting or policing them, so he assigns his performing rights to a society, [which] then collects and distributes the proceeds to the members, according to various systems. . . ."

Bartok's Executor Speaks

Dr. Moe introduced Dr. Victor Bator, executor of the estate of the late Bela Bartok, who said he would "try to describe the situation of the modern composer, not surrounded by institutions that help him. . . . He related that, after the composer's death, when Mme. Bartok needed hospital care, offers came to perform his work by a leading orchestra, that critics would write advance leaders and press conferences would be held to create interest in the performances." Dr. Bator said, on inquiring "how much in dollars and cents will accrue from all this?" the answer was, "Well, . . . we will collect in due time our usual fee, and you, the estate, will get your proportionate share at the end of the year, as soon as our accounting is ready." It finally developed that the publisher would receive $75, and the share of the estate "would be $17.50." Dr. Bator asked the publishers "to inform the orchestra immediately that, unless an appropriate fee was paid for the performance, not to the publishers but to the estate," he "would permit neither the concert nor the broadcast. This the publishers refused to do. They explained that my

assumption was contrary to the procedure in the trade." . . .

Living Composers Stinted

He thereupon proceeded on his own responsibility. "At first the manager of the broadcasting company refused to do anything. After some persuasion he did offer $75. . . . It took him two days to raise that to $250, which offer I flatly refused. . . . I did collect $2,000 for Mme. Bartok for the first performance and the broadcast." Dr. Bator added that, if he "had awakened to the situation before extensive publicity was given, . . . my demands would have been higher and the results would have been higher, too. . . . Everybody was most sympathetic, but there exists a network of contracts, arrangements, agreements and the like . . . among those who publish, perform, record and broadcast music, the net result of which boils down to the fact that the living composer in the U. S. does not receive, and cannot possibly receive, adequate income from his compositions. . . . It is a risky business for publishers to publish contemporary music, so they say. . . . We know how little, if anything, the broadcasting companies can get from sponsors for serious music. . . . Every orchestra is struggling with a deficit. No funds to pay more to the composer. But obviously this is simply a question of division. Publishers have a budget of $60,000,000 a year, according to the estimate of Prof. [Otto] Luening. Broadcasting companies annually gross nearly $400,000,000. The large orchestras gross about a million dollars apiece. But, when it comes to a distribution of their gross incomes, the composer is the last person in the line, and he is at the short end. . . ."

Dr. Bator, in a lengthy review of the situation, contended that it was false to assume that publishers and broadcasters did not make money, and the latter, in fact, "live on music." Broadcast Music, Inc., publishing agency founded by the broadcasters, he said, "may become a step in the right direction, and is doing, and planning in a small way . . . certain things in the interest of composers and creative work. It is a weak beginning, but compared to the complete . . . neglect of the broadcasting industry in the past, it is a good sign."

"Ideal" Composer's Contract Outlined

Discussing the difficulties of devising a contract to give adequate terms of compensation to composers, he said they "should guarantee . . . a certain minimum from every work, if the work passes one or several milestones, indicating certain stages of recognition or success," somewhat as book publishers grant to the better selling works. These might include performances, broadcasting, recording, sales of large number. All payments for such use were to be considered "advances against the royalties exceeding the minimum," and "as soon as the usual contractual royalties exceed the minimum, the excess would be used for the repayment of the difference between royalties earned and minimum payments under the 'milestone' system. After the system had been working for a while, the publishers would need no further investments to continue it in effect. Repayments from the successful works of one composer could be used as working capital to cover the minimum payments to a new composer, at the beginning of his career. . . ."

Dr. Bator called to the attention of music publishers the system of "profit-sharing" in industry, by which "hundreds of American business firms grant a considerable percentage of their profits to the employees whose labor has made that profit possible," and suggested that the publishers in addition to "perhaps sharing with their managers and em-

COPYRIGHT intricacies were reviewed for the forum by Sydney Kaye, of Broadcast Music, Inc.

ployees," also do so with "the most important part of their business—the artist."

Role of FCC Discussed

Dr. Robert Leigh, who has been Director of Foreign Broadcast Intelligence for the FCC, then took the floor to discuss its functions. There were five objectives of the Federal Communications Commission, as he saw it—first, allocating bands and channels to each broadcaster; second, to extend the physical range of broadcasting over the whole country; third, to encourage a maximum of competition in broadcasting; fourth, so far as possible, to provide citizens with access to different views on public issues; fifth, as far as possible, to maintain the autonomy of local stations to serve their local interests.

"The pattern is purely one of a government agency regulating a competitive business. . . . As far as the FCC is concerned, radio stations may become as rich as Croesus, . . . and if the station goes completely broke within a year or two, it is no concern of the Commission. . . ." He added that the stations were subject to laws and rulings on employer-employee relations, but this was also "not a concern of the FCC. . . . Thus I conclude that the FCC is not directly concerned or commissioned to protect the rights of composers and performers in their dealings with radio and television." He admitted that there was an "oblique" relation in the public hearings the FCC is now concluding "on the application of non-profit TV organization," which are "mainly educational" and have "proposed . . . that they be given permanent allocation on TV for the use of a channel or channels, or part of single channels, in all communities for non-profit television." He thought that "if the Commission should grant this . . . on a settled pattern, we may also assume that musical as well as other programs by non-profit agencies would aim at significant but not maximum high Hooper rating audiences. There would be, in time . . . an increased performance outlet on radio and TV for the new—the not yet popular—compositions, and the . . . skilled, but not yet or ever, celebrated musicians. These outlets would be in addition to, and alongside of, the parade of stars and the 50 best standard compositions that survive on the commercial station. . . ."

Composers' Payment Challenged

The following discussion period was to have taken up the topic of whether school music departments had a duty with respect to the recordings of compositions somewhat *similar* to that which University Presses have toward books. Dr. Moe suggested as another possible topic the proposal of Elie Siegmeister, composer, that there should be a national organization to deal with some of the problems exposed, and he suggested the National Music Council as fitted to deal with these.

However, the session developed into an exchange of views between Dr. Bator, Mr. Kaye, and Mr. Howard on the exact amount paid to composers by the two chief organizations for protecting performing rights. Mr. Kaye said that Dr. Bator had admitted his criticism of publishers' dealings with composers was "a world pattern" and not exclusively related to the U.S. Mr. Kaye added that, with rare exceptions in the case of a few publishers of serious music, who "profit largely and legitimately from their enormous backlog," there was not a vast emolument in this field for most firms. The general fee paid by broadcasting and TV annually to ASCAP is ten millions, and to BMI two millions, "so that we have not knocked down the general fee—it has increased from five to approximately thirteen million dollars."

Mr. Howard denied that a juke box tune and a symphony had the same point value under ASCAP's provisions for paying composers, "because the writers' and composers' share of the money has never been distributed on a point basis. It has been determined by a committee which took into consideration not only the number of performances but also the nature and character of the work. . . ." Mr. Kaye said the 250% increase in the amounts paid to composers (which he previously mentioned) is not—as had been suggested by Dr. Bator—"all public domain music but arrangements controlled by BMI." He said the latter, "through its subsidiary, Associated Music Publishers, and through its contracts with American composers, is trying to encourage the performance of modern music without entirely derogating from the admitted excellence of Beethoven."

Questions from the floor followed on various topics which had been discussed.

Musical Forum Program

For the evening program, the Composers' Forum presented first public performances of works by Aaron Bodenhorn and Leonard Sarason, also at the McMillin Theatre. The first portion of the program was devoted to Mr. Sarason's compositions, which included Variations on the Pavanne, "Belle qui tien ma vie," for Harpsichord (1947); three songs—Dawn, In Seven Woods, Laura—, Piano Sonata, and Quintet for horn, piano and strings. After intermission the Bodenhorn Trio for oboe, viola and cello and Quartet for oboe, clarinet, horn and bassoon were played. Howard Hanson was the moderator and among the artists participating were Ralph Einstein, pianist, Fernando Valenti, harpsichordist, and Arline Carmen, vocalist.

Publishers Announce Plans for 1951

The forecast for 1951, in the music publishing field, compares favorably with the last few seasons and barring major catastrophes this year should be a productive one in all categories of music. The Musical Courier has made a spot check, rather than a complete survey, of what the various publishers consider their important issues scheduled for the year, and the following information will give a cross-section of what can be expected of the domestic output.

Associated and Bomart

Associated Music Publishers continues to publish works by many of the prominent American composers as well as by those who have adopted this country as their own. The list includes Ernst Bacon, Arthur Berger, Henry Cowell, Paul Hindemith, Bohuslav Martinu, Darius Milhaud, Quincy Porter, Robert Ward and many others. However, the availability of the Mahler Tenth Symphony is the significant news of the season.

A chamber work by Anton V. Webern, Quintet for string quartet and piano, is the outstanding forthcoming issue by Bomart Music Publication. This work was composed in 1907 when Webern was a pupil of Arnold Schoenberg.

Boosey and Hawkes

Operatic, symphonic, band, choral, and small instrumental ensemble music are among the items on the Boosey and Hawkes schedule. For the highlights Britten is represented by Billy Budd (vocal score, full score, parts and libretto); Prelude and Fugue and Frank Bridge Variations (full orchestral scores); Lachrymae, Spring Symphony, Diversions, and Flower Songs (sheet music). Stravinsky's Rake's Progress (vocal score, full score, parts and libretto), Persephone and Divertimento (sheet music) are also on the list. Martinu's works include Toccata e Due Canzoni and Sinfonietta Giocosa for two pianos (full scores). From Copland there will be the Red Pony Suite (full score), Emily Dickinson Songs and American Folk Songs (sheet music) and A Lincoln Portrait for band. Piston's Third Symphony (full score) and Tunbridge Fair, Intermezzo for Symphonic Band, are listed. Other works are Strauss' Waltz Munich (full score), Kodaly's Hary Janos (vocal score and libretto), and Part Songs; Alwyn's Concerto Grosso (full score); Markevitch-Bach Musical Offering (full score); Benjamin's Concerto Quasi Fantasia for Two Pianos (full score), and Ballade (full score); Bach-Szigeti's Violin Concerto (full score).

Elkan-Vogel Company

Piano solos are most prominent on the Elkan-Vogel agenda. There is the Album of 16th and 17th Century Masterpieces compiled and edited by Alfred Mirovitch, an album of Six Modern Cuban Composers and Six Modern Guatemalan Composers, and finally Vincent Persichetti's Sonatas Nos 4 and 5, all for piano solo. Harl McDonald's God Give Us Men, a Cantata for mixed voices and orchestra and Rhumba for band arranged by Lucien Cailliet have also been announced.

Carl Fischer, Inc.

This firm will concentrate mostly on its contemporary composers — Norman Dello Joio, Howard Hanson, Roy Harris, Peter Mennin, William Bergsma, Douglas Moore, Vladimir Dukelsky, Louise Talma, Ross Lee Finney, and others. Lukas Foss' The Jumping Frog of Calaveras County and Douglas Moore's The Emperor's New Clothes are forthcoming in vocal score. Song writers whose works will appear during the year are Bone and Fenton, Bainbridge Crist, Celius Dougherty, David Guion, Martin Kalmanoff, Frank La Forge, John Jacob Niles and Donald Voorhees. Maxwell Eckstein will continue to contribute to piano pedagogy and George Perlman to that for violin. The usual additions to the band and choral catalog will also be made.

"VOICE" BROADCAST . . . Roland Fiore conducted a chamber orchestra in a special program for Voice of America beamed through Radio Roma to Italy, featuring Paul Creston's Choric Dances and Partita. L. to r., Mr. Fiore, Dr. Edoardo Vergara, head of Italian Unit of Voice of America; Mr. Creston; and Miss Roth, of the U. S. State Department. Flute soloist in the Partita was Carmine Cappola, formerly first flute of the NBC Symphony. Joseph Malfitano, concertmaster of Les Ballets de Paris, was violin soloist.

J. Fischer & Bro., and E. B. Marks

Although the J. Fischer schedule is not yet complete one of the important issues of the year will be The Organ Reed, by Bonavia Hunt.

Outstanding in the E. B. Marks list is Darius Milhaud's comic opera in one act, Robin and Marion (vocal score, for sale, full score and parts on rental) and the Mozart Piano Sonatas with commentary and performing suggestions by Artur Schnabel.

H. W. Gray Company, Inc.

This company will continue its policy of specializing in organ and chorus works. Among the major publications scheduled for the near future are Powell Weaver's Still Waters; Leo Sowerby's Canon, Chacony and Fugue and Whimsical Variations, Camil Van Hulse's Jubilee Suite and Ulysses Kay's Two Meditations, all for organ. There will be a Passacaglia for Piano and Organ, by Ellis Kohs, and in the choral field works by Leo Sowerby, Elinor Remick Warren, Robert Elmore, T. F. H. Candlyn and Healey Willan are to be published.

Mercury Music Corp.

Mercury plans to continue its program of expansion of literature for performers in all media. Works for chorus will include three Psalms by Charles E. Ives, an Easter Chorus by William Billings, edited by Oliver Daniel. A song cycle, Flight for Heaven, by Ned Rorem, songs by Leon Kirchner and the vocal score of Meyer Kupferman's opera, In a Garden, with words by Gertrude Stein, are to have early publication.

The firm is continuing its series of classic works for band and for wind soloists there will be a Sonatina for Bassoon by Ellis B. Kohs and flute and clarinet pieces by Esteban Eitler of Argentina. For the piano, Album Four of Thomson's Portraits and compositions by Chanler and Kurka are forthcoming. There will be string quartets by Charles Jones, Kohs and Starer.

Mills Music

There has been a great deal of concentration on The Standard and Educational Catalogue of Mills during the last few years. One of the outstanding new publications to be put out by the firm in 1951 will be an orchestral method known as Easy Steps To The Orchestra, by Marjorie M. Keller and Maurice D. Taylor. It is a course for beginning string players. Also scheduled are new pieces by Leroy Anderson and Philip J. Lang in the Band and Orchestra field, The Big Trill, by Paul Nero, and Whistling Bobby, by Pete Alman, for orchestra. There will also be works by Michael Aaron, June Webright, Hazel Cobb, Florence Fender Binkley and others.

Music Publishers Holding Corp.

Of interest among the issues of Music Publishers Holding Corp., is something new in vocal methods. Remick Music Corporation announces the Granville Vocal Study Plan, which contains a well-organized text, together with five double-sided ten-inch records. These latter contain special instructions to the student by Mr. Granville himself, together with illustrations by two singers with piano accompaniments, for student application. The work is designed for either home-study or class use. Remick will also bring out, under the auspices of the NASM, Sonata for Horn and Piano, by Anthony Donato. Another new work is

an easy Easter Cantata, The Promise Fulfilled (SAB), by Kenneth E. Runkel.

Harms, Inc., announces Zimbalist's Homage to Gershwin, a concert paraphrase for Violin and Piano based on five Gershwin melodies. Harms will publish the orchestral version of the choral setting. A Tribute to Romberg, which includes a number of his outstanding pieces.

Witmark is to issue the two prize-winning organ Suites sponsored by the Pennsylvania College for Women—by Gardner Read and Jerzy Fitelberg. The prize-winning work sponsored by the Friends of Harvey Gaul, Roxiney Boody, for mixed chorus with piano accompaniment, by Henry Stewart also will be published.

Omega Music Edition

Among the new works scheduled for publication by Omega Music Edition is Erich Katz's Toy Concerto scored for toy-piano, 3 recorders (or alternate woodwinds), a pair of soprano-pitched timpanis and percussion; Piano Suite, Op. 1, by Ivan Fiedel; H. M. Shapiro's Eight Modern Studies for Violin; David Grunes violin concert transcriptions of several Brahms and Chopin piano pieces; a Trio for Woodwinds, by Frederick Piket; Folk Dances of Israel arranged by Copland, Milhaud, Toch, Saminsky, Honegger, Weill, Jacobi and Wolpe.

Theodore Presser Company

As usual, the Presser Catalog includes the John Church and Oliver Ditson Companies and their forthcoming publications embrace virtually all categories of music. However, the accent is on teaching material. There are piano pieces by John Verrall, Efrem Zimbalist, Vladimir Padwa, Charles Miller, Olive Dungan, Stanford King, Ada Richter, Mae-Aileen Erb, Albert De Vito, Louise Stairs, Ella Ketterer, Margaret Wigham, Elliot Griffis, Evelyn Massa and others. There will be works for violin by John Finke, Jr., Wendell Otey, Charles Miller; organ and vocal solos, choral, band, and orchestral works by names familiar on Presser lists. There will be vocal collections compiled and edited by Wilfrid Pelletier, and one on Easy German Classic Songs, by Constance Wardle and Walter Golde.

Southern Music Publishing Co., Inc.

Contemporary composers, mostly American, dominate the list of this firm and its subsidiary, Peer International Corporation. There will be important works issued by Ives, Kubik, Serly, Rorem, Fernandez, Foss, Lara, Heitmann, Diamond, Revueltas, Fuleihan, Smit, Saygun, Goeb, Fisk, Starer, Ponce, Harrison, Cowell, Ward, Bazelon, Donato, Persichetti, Read, Riegger, Rogers, Flanagan, Hovhaness, Wagner and Siegmeister.

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A. Cranz, Brussels; Editorial Cooperativa Interamericana de Compositores, Montevideo; Enoch & Cie, Paris; C. Gehrman, Stockholm (partial catalog); Liber-Southern, Ltd., London; Irmaos Vitale, Rio de Janeiro; Wagner Y Levien, Mexico City.

Philharmonic Extends Mitropoulos' Tenure

At a meeting of the board of directors, Dimitri Mitropoulos was appointed musical director of the New York Philharmonic-Symphony Society through the season 1952-53. Another recent announcement was election to the board of directors of Nevil Ford, prominent New York business man and philanthropist.

With the shift from "live" to taped broadcasts of the orchestra's Sunday concerts over CBS this season, the society took a poll of Sunday afternoon audiences to discover whether or not they would prefer to have concerts on Sunday evenings next season. From 4200 notices, 921 answers were received, of which over 70% were in favor of continuing the afternoon programs. Accordingly, the two traditional Sunday series will be maintained as matinees, as they have been since they were inaugurated in 1908.

Members of the society, whose annual dues of $10 help support the Pension Fund, will be entitled to attend two rehearsals a season of the orchestra in the future, according to Mrs. John T. Pratt, chairman of the membership committee. These are in addition to the two special concerts for members and guests.

Toscanini Returning to NBC

Arturo Toscanini will return to the conductorship of the NBC Symphony Orchestra on Jan. 27, in a special Verdi memorial program. That concert and the next five broadcasts will be shifted to Saturday afternoons from 5:30 to 7:30 and will take place in Carnegie Hall. Tickets for the Verdi concert, devoted to the Te Deum and Requiem, will be sold and proceeds go to the Casa Verdi in Milan. Soloists will be Herva Nelli, Fedora Barbieri, Giuseppe di Stefano and Cesare Siepi, and a chorus will assist.

Toscanini is also said to be planning to fulfill a second tour with the NBC Symphony next spring, possibly giving 20 concerts in six weeks. He is scheduled to conduct in London, beginning on May 4, in the Festival of Britain.

JOHN HAUSSERMANN, Mus. D.

AMERICAN COMPOSER

Included among Compositions for Orchestra: **Concerto for Voice and Orchestra, Opus 25** (first performed in Cincinnati, 1942; subsequent performances Philadelphia, Buffalo, St. Paul, Dayton, Ohio and Havana, Cuba.) **First Symphony, Opus 16** (Cincinnati and NBC Orchestras). **Second Symphony, Opus 22** (Cincinnati and New York). **Third Symphony, Opus 33** (Cincinnati). **Nocturne and Danse for Orchestra, Opus 8** (Cincinnati, Brooklyn, Buffalo, Manila, P. I.). **After Christmas Suite, Opus 10** (Cincinnati, Philadelphia, Manila).

These and other orchestral compositions included in the repertoire of Eugene Goossens, Eugene Ormandy, Joseph Wagner, Wilhelm Steinberg, Thor Johnson, Franco Autori, Hans Zipper.

Compositions for Organ included in repertoire of Marcel Dupré, Alexander Schreiner and Parvin Titus. Publishers include Boosey & Hawkes, Composers Press, Mercury Music Corporation and Flute du Pan, Paris.

Program of Haussermann chamber works by the New York String Quartet, Times Hall, New York City, Feb. 4, 1951.

Mgt.: Willard Matthews, 123 East 53rd Street, New York City
Studio: 2536 Kemper Lane, Cincinnati 6, Ohio

Ormandy Forces Buy Philadelphia Academy

By Samuel L. Singer

PHILADELPHIA. — The Philadelphia Orchestra has been assured of a permanent home by the Orchestra Association's purchase of 1235 of the 2501 outstanding shares of stock in the Academy of Music, the ensemble's home since its founding in 1900, and the center of musical activity in the Quaker City.

The 93-year-old building, which seats 3000, has peerless acoustics. Its construction—virtually as a sphere of brick, including a subterranean "well" and a circular roof—could not be duplicated because of today's building laws. Situated only three blocks from City Hall, the building was bought so that it would not fall into the hands of real estate speculators who might want to supplant it with a modern office building. The shares of stock are valued at about $300 each. The Academy of Music corporation will continue as a separate organization, with Harold E. Mason as manager of the Academy.

Hindemith Concerto Bows

Meanwhile, within three weeks Ormandy conducted the orchestra in the premieres of two clarinet concertos by leading contemporary composers, commissioned by Benny Goodman. Goodman himself was soloist in the work by Paul Hindemith, at a sold-out Student Concert—the first performance anywhere, although the score dates from 1947. It was also Goodman's first appearance with the orchestra, an earlier engagement having been canceled because of illness.

The Hindemith concerto cannily exploits the possibilities of the clarinet. There is much variety, nearly all of it melodic. After a meandering first movement, in which the soloist engages in dialogue with other instruments, the listener is surprised by "licorice stick stuff" over a slap bass. This concludes just when it seems about to break into a jam session. Sustained melody in a slow movement later shows off the lower register of the instrument, followed by a rousing finale.

Of inherent musical value is the concerto by Aaron Copland, which Ralph McLane, the orchestra's first clarinetist, played in its first concert hearing following the radio premiere by Goodman. It was reviewed at its hearing in New York.

A third local premiere was Honegger's Prelude, Arioso and Fughetta on B-A-C-H. Played without pause, it seemed to this listener an opaque, cerebral work.

Louis Mennini's Arioso for String Orchestra, which also had its local premiere, encompassed affecting melody and deep feeling in its brevity.

The orchestra's annual Tchaikovsky program featured Elsa Hilger's playing of the Variations on a Rococo Theme. Miss Hilger, to serve as first cellist, while young Paul Olefsky is in the armed forces, reinforced earlier concert impressions of her exceptional technique and beauty of tone. The program also included Romeo and Juliet and the Fifth Symphony.

Beecham and Rome Virtuosi Heard

The Royal Philharmonic Orchestra under Sir Thomas Beecham was presented in Emma Feldman's All Star Concert Series. Beautifully played were Mozart's "Prague" and Haydn's 93d Symphonies. Sibelius's Tapiola was excitingly presented and the final scene from Strauss's Feuersnot expressively done. Something of a disappointment was On Hearing the First Cuckoo in Spring, which lacked Beecham's usual feeling for Delius.

The Virtuosi di Roma ended their American tour here with a memorable concert of 18th century Italian chamber music. Five Vivaldi concertos and three by other composers were a model of musicianly taste. Toscanini was in the audience and greeted them backstage after the concert.

The New Chamber Orchestra, under Ifor Jones, as usual, presented a worthwhile local premiere on its annual Mozart program. This was the Symphony No. 29 in A, a mature and prevailingly buoyant work written at the age of 18.

Among the operatic events of the past month have been the first of five Metropolitan Opera performances and two presentations in six days of Il Trovatore by local companies. The "Met's opener was Don Carlo, with the same cast as in New York; it repeated its Manhattan success. . . . Claramae Turner, of the "Met's" roster, stole the show as Azucena in the Philadelphia Civic Grand's Trovatore. Nor is this to the discredit of Herva Nelli, Kurt Baum and Cesare Bardelli, who sang well in other leading roles, while Giuseppe Bamboschek conducted ably. . . . This followed the Philadelphia La Scala Opera hearing of the work, less successful because of apparent need for more rehearsal. In the cast were Eleanor Knapp, June Kelly, Stefan Ballarini and Vittorio De Santis. Carlo Moresco conducted Trovatore and a later performance of Rigoletto, marked by Robert Weede's welcome return in the title role. There were two debuts here: Robert Weede, Jr., 23-year-old Air Force veteran, as Marullo, and Elaine Malbin as Gilda, singing the role for the first time. Her singing improved after an initial nervousness. Antonio Madasi was the Duke. . . . Charles L. Wagner Opera Company's annual performance for the Philadelphia Forum was a visually and vocally appealing La Boheme. The cast was headed by Laurel Hurley and Jon Crain. Paul Breisach conducted. Earlier, the Forum sponsored a program by Hildegarde.

Among other musical events were a program by Luboshutz and Nemenoff for the All Star Series, the Mendelssohn Club in Messiah under Harold W. Gilbert, and the Curtis String Quartet's second concert in its Free Library series.

JACQUES DE MENASCE, whose works are being programmed internationally by leading orchestras and soloists. The first performance of a recent Suite for Piano is scheduled for the current New York season.

Curzons Adopt Cebotari Children

Nine-year-old Peter and five-year-old Fritz, orphaned children of Maria Cebotari, soprano of the Vienna Opera who died in June, 1949, are being adopted by the English pianist Clifford Curzon and his American-born harpsichordist wife, the former Lucille Wallace, according to word from London received here by Mr. Curzon's concert managers, Columbia Artists Management, Inc. The father of the boys, the German film star Gustav Diessl, died a year before his wife. Adoption proceedings are now pending in Vienna.

Peter and Fritz spent a holiday last summer visiting the Curzons at their villa near Salzburg on the Attersee, the same lake where Mme. Cebotari herself had planned to buy land and build. The Curzons have passed part of every summer with the exception of the war years in Austria since building their house in the Tyrol in 1927 and the boys were happily at home in the bilingual household.

In adopting the children, the Curzons feel they will be restored to "the international musical milieu" into which they were born; they also hope the adoption will "further ties of goodwill and friendship between musical and cultural circles in Austria, England and America."

The Curzons have two homes in England in addition to their Austrian villa, a London house with garden and an old stone farm house in the Lake District at the foot of England's highest mountain. The children will share the pianist's own international life, living part of the time in England, summers in Austria, and occasionally accompanying the Curzons on their annual visits to America.

Monteux and Stravinsky Conduct on West Coast

By Charlotte Hiller

SAN FRANCISCO. — The San Francisco Symphony presented Aaron Copland's Third Symphony in a program which also included Mozart's Symphony No. 41, Strauss' Death and Transfiguration and Sibelius' Finlandia. The Copland work, heard for the first time in this city, is rich in ideas, masterly in craftsmanship, one of the really important contemporary symphonic scores.

The following week the symphony program was all-Stravinsky and conducted by the composer. A "first" for San Francisco was the music from Orpheus—unfortunately not the whole of an undoubtedly magnificent lyric work. The program opened with the lighter Scenes de Ballet and included also the Suites from Petrouchka and Firebird. To see Stravinsky in action, applying an equal amount of grace and stringency to make the music sound as he visualized it, was an experience that one relished.

The Symphony opened its Children's Series under the direction of Kurt Herbert Adler with a Christmas program. Beethoven, Debussy and Rimsky-Korsakoff works were included. There were excerpts from Hansel and Gretel beautifully sung by the San Francisco Boys' Chorus, and a series of delightful symphonic variations based on Christmas carols, written for the occasion by Eric Zeisl. Alexander Fried again was the skilled commentator.

Pacific Opera Series

The Pacific Opera Company closed its successful fourth season of popular opera on Dec. 17. Under Arturo Casiglia's direction, the works presented were The Barber of Seville, Cavalleria Rusticana and Pagliacci, Carmen, Rigoletto, La Bohème, Madama Butterfly and Tosca. Consuelo Gonzales revealed a commendable grasp of the role of Carmen, which will become even more significant with a greater realization of all its musical values. Verna Osborne gave a fine account of her vocal and musical abilities as Micaela, and Kyrill Borissow delivered Escamillo's music very well. Tomiko Kanazawa again impressed as Cho-Cho-San and sang Mimi, for the first time, with subtlety and charm. Selma Kaye was well cast as Santuzza, opposite Ernest Lawrence's creditable Turiddu, and as Tosca to Francis Barnes' Scarpia. Walter Fredericks, as Don José, Canio, Pinkerton and Cavaradossi, revealed interpretations straightforward yet complete from the dramatic angle, a voice brilliant and well trained, and attention to musical values.

Chamber Lists

The Hollywood and the San Francisco String Quartets played here within ten days, both opening with Schubert's Quartet in G major, op. 161, not heard here for years. The Hollywood group, mellow in tonal production and with fine balance, also played Villa-Lobos' Quartet No. 6 and Brahms' in A minor. The San Francisco ensemble, with the composer present, gave Virgil Thomson's Quartet No. 2, an appealing, tuneful work, which today sounds rather conservative. Walter Piston's Quintet for piano and string quartet, written in 1949, proved a grandly conceived work with strongly dramatic overtones, and with Maxim Schapiro at the piano, was given a fine first performance on the West Coast.

José Cortez, young Spanish pianist, seemed too much impressed by his considerable technique, but he has a sense for musical and poetic values. . . . Ksenia Prochorowa, Russian pianist, is no less skilled a technician, but her individual musical personality shines through strongly enough to compare favorably with that of better known artists in her field. . . . For Vladimir Horowitz's recital, the Opera House was overcrowded, with listeners seated four deep in the orchestra pit. He proved masterly in technical matters, especially in Samuel Barber's Sonata in E flat minor; but beauty, musical insight, and grasp of romantic yet simple moods were shown in Schumann's Scenes from Childhood. . . . Dorothy Maynor was heard in the Opera Association Concert Series, her program outstanding for superb musical taste, and particularly in soft-toned singing she captivated her audience. . . . The Loring Club of San Francisco (Eugene Fulton, director) gave a fine choral program with Anna-Marie Fulton as piano accompanist, William Walter Carruth, organ, and basso George Saunders accompanied by William Keller as soloist.

Atlanta Hails Ballet, Opera and Concerts

ATLANTIC, GA. — The current musical season promises to top previous records in the number, diversity and high calibre of its attractions. The gala opening brought the initial performance here of the Sadler's Wells Ballet, first event on the All Star Concert Series, sponsored by the Atlanta Music Club, Marvin McDonald, manager. A second evening programmed different repertoire and was presented by the Club as first event on an extra series of five attractions, initiated for the purpose of expanding its Loan and Scholarship Fund.

Second on the All Star calendar was the eagerly anticipated appearance of Sir Thomas Beecham and the Royal Philharmonic of London, featuring Le Corsair Overture, Berlioz; Symphony No. 38 in D major, Mozart; Rhapsody Espana, Chabrier, and Symphony No. 4 in F minor, Tchaikovsky. Although one might take issue with Sir Thomas on his rigid pacing of the Mozart Symphony and unduly romanticized version of Tchaikovsky, the beauty of sound achieved by the ensemble under his direction remain indelible impressions. An audience of more than 5,500 paid tribute.

The Atlanta Symphony, Henry Sopkin, conductor, opened its subscription series with Risë Stevens, guest-artist, vociferously applauded. The orchestra, its ranks strengthened by new professional members, gave an excellent account of itself in Sowerby's Overture—Comes Autumn Time, Chabrier's Rhapsody Espana and Symphony in D minor by Franck. The orchestra's second concert brought splendidly integrated performances of Wagner's Prelude to Die Meistersinger, Mozart's Symphony No. 39 in E flat, and Waltzes by Alan Schulman. Hans-Kari Piltz, first violist, was soloist in an engrossing presentation of William Walton's Concerto for Viola and Orchestra.

New Opera Forces Bow

The recently organized Atlanta Opera, Mrs. Donald S. McClain, president; Richard Valente, producer-director, scored success in two performances of Die Fledermaus by Johann Strauss, followed by a single production of Massenet's Manon sung in English.

The Charles L. Wagner Company's production of Puccini's La Boheme was heard at the Municipal Auditorium, second on the Atlanta Music Club's extra series.

In observance of the 200th Anniversary of Bach's death, the Georgia Chapter of the A.G.O. presented Fritz Heitmann, Bach authority and organist of the Berlin Dom, in recital at Presser Hall, Agnes Scott College.

Appearing under auspices of the Atlanta Division of the University of Georgia, Helen Traubel delivered with her wonted artistry and tonal splendor a program of songs by Beethoven, Gluck, Schubert, Strauss and American composers, and, as major offering, Isolde's Narrative from Wagner's Tristan und Isolde. Coenraad Bos was the accompanist. MARGUERITE BARTHOLOMEW.

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Holiday Attractions Strike Lighter Note

The music-lover, if he chances to stray from the opera house and concert hall to the purlieu of Broadway, finds that the screen, the stage and the radio and television studios are taking his tastes into greater consideration these days.

Not only has the light musical stage reached a new high for ingenuity and originality. Television has been groping for an opera formula; and the movie with arias and symphonic excerpts interpolated has returned, as witness The Toast of New Orleans, the forthcoming The Great Caruso, and numerous foreign offerings. Appraisals of a few of the current entertainment offerings slanted toward the serious musician are given here.

Film about Child Conductor

Prelude to Fame, J. Arthur Rank's new film about a child conductor, released nationally this month, might be titled Pitfall for Prodigies. Based on a story, Young Archimedes, by Aldous Huxley, the plot deals with a youthful Italian genius, "discovered," to his sorrow by a wealthy, neurotic patroness, a sort of Paris-gowned gorgon. The lady pays for a quick education, and, disregarding the advice of mature conductors who deplore the forced blooming of a unique talent, drags the unfortunate child from podium to podium in a fast tour of the European capitals. She puts off all requests for a trip home, and intercepts letters from his family. Finally, the little victim's attempted suicide brings interference from the gorgon's downtrodden husband, who arranges for his escape.

The child returns to his sunny hillside farm in Italy. There the script leaves him. How he readjusted to rural life and childish games of masked bandits is not shown. Jeremy Spenser gives a fine, sensitive portrayal of this highly dramatic part; Kathleen Byron is the wicked fairy godmother; and Henry Oscar, her husband. There are many orchestral passages—of the Beethoven "Eroica," Weber's Oberon, Borodin's Polovetsian Dances and the like—played by the Royal Philharmonic and the Orchestra of the San Carlo, headed by David McCallum and Muir Mathieson, actually, and sometimes apparently by young Spenser. M. L. S.

Noble Experiment on Broadway

Benjamin Britten's Let's Make an Opera made a brief stay on Broadway in mid-December, proving too much of a school-for-singing to take the fancy of the New York public. From a first act dealing with the construction of an opera for a group of children, the work progresses after intermission to the finished product, whose plot is based on Kingsley's early Victorian nursery classic, The Water Babies. Charming period scenes and costumes, and a competent cast including a group of attractive and tuneful small fry, gave the score fine hearing, but could not obviate the infantile flavor of the action. Adult principals were Randolph Symonette and Rawn Spearman, the villainous sweepmasters; Rosalind Nadell, as the housekeeper, also allied with the powers of darkness; and Arlyne Frank, the kind hearted maid who aids the younger element in arranging for the escape of the frightened little chimney sweep apprentice (Lawrence Young).

In the music, a sophisticated idiom is presented with artful simplicity. The audience, serving as chorus, had four songs, including one in which they took the parts of owls, herons, turtle doves and chaffinches, with appropriate bird calls. Norman Del Mar, musical director and conductor, worked hard and achieved a surprising degree of cooperation from both orchestra seats and balcony in these none-too-simple examples of Britten's choral writing. M. L. S.

National Concert Managers Elect Charles A. Sink President

The National Association of Concert Managers held their third annual convention in New York, Dec. 11 and 12. The sessions were held in the Sky Room of the Carl Fischer Building. Closing event was a dinner at the New York Athletic Club in honor of the retiring president, Patrick Hayes, concert manager of Washington, D. C.

The convention had as a feature the report of the Special Negotiating Committee, of which Aaron Richmond, Boston concert manager, is chairman. Having held a series of conferences with New York artists' managers in an effort to secure more favorable artists' fees, the Committee reported progress in coming to a better understanding. Many fees are held to be still out of line. A code of ethics was adopted as recommended by a Special Committee, of which Julius Bloom, director of the Brooklyn Institute of Arts and Sciences, was chairman. Provisions were made also for an Advisory Council to include representatives of the artists, national and local managers.

New members elected were Edward F. Gee of Winnipeg, Canada; Harry Draper of Nashville, Tenn.; Lloyd Huntley of Colgate University; and Harry DeVerner of Daytona Beach, Fla.

Social activities included a luncheon given by Columbia Artists Management at the Stork Club, of which Lawrence Evans was toastmaster. Patrick Hayes spoke on behalf of the visiting managers. On Monday night they attended a theatre party at the Music Box Theatre which is playing Affairs of State. At the final dinner party Mr. Hayes was presented with matched traveling bags.

Elected president for the coming year was Charles A. Sink, who has for many years been president of the University Musical Society of Ann Arbor, Mich. Other officers elected were Marvin McDonald of Atlanta, vice president; Walter Fritschy of Kansas City, vice president; J. H. Thuman of Cincinnati, treasurer; and Julian Olney of White Plains, secretary. Directors named were Mrs. Zorah B. Berry of Buffalo; William H. Beegle of Pittsburgh; Frank Andrews of Portland, Ore.; Julius Bloom of Brooklyn; Roland E. Chesley of Utica; Mrs. S. B. Everts of Syracuse; A. K. Gee of Winnipeg; Patrick Hayes of Washington, D. C.; Arthur Oberfelder of Denver; Aaron Richmond of Boston; Mrs. Edna W. Saunders of Houston; and Elmer Wilson of Pasadena.

Under Colbert Management

Latest additions to the list of artists under the management of Henry Colbert are Leah and Shirley Effenbach, duo-pianists; Robert Brink and Daniel Pinkham, violin-harpsicord duo; and the WQXR String Quartet.

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NEW YORK CONCERTS

CARNEGIE HALL

Boston Symphony, Serge Koussevitzky conducting, Dec. 6, E.—Returning as conductor emeritus in this concert of the Bostonians, Dr. Koussevitzky offered Sibelius' Pohjola's Daughter and Fifth Symphony as a tribute to the composer's 85th birthday, in readings of great impressiveness and colorful richness. The second half was given to Brahms' First Symphony, one of the best products of this conductor's interpretative genius. The orchestra sounded as only he seems able to make it play, with brilliance of tone and heart-warming lyricism. A long ovation was tendered.

Dec. 9.—Sibelius and Brahms again provided the fare for the Saturday afternoon program under the same conductor. This time it included the Tragic Overture and Third Symphony of the latter, and the Finnish master's Symphony No. 2. All three works were admirably projected. The splendor of the performances led the audience to fete orchestra and conductor. H. W. L.

New York Philharmonic-Symphony, George Szell conducting, Dec. 7, E.—The Cleveland conductor, taking over as guest for six weeks, revealed again his keen mind, great musicianship and unfailing ear for tonal balance. Weber's Oberon Overture was played with clarity, perfect structural makeup, and dynamic power. Samuel Barber's refined, romantic and melodically charming First Essay was beautifully built to a climax, with subsequent return to lyricism. Sibelius' Seventh Symphony, in one movement, was outlined with persuasiveness; though there might have a greater warmth in the simpler pages, it was an example of notable elucidation of a complicated structure. To close, Strauss' Don Quixote, with Leonard Rose as the excellent solo cellist and William Lincer as the equally fine violist, was given a telling reading in which no detail was blurred, nor the overall line at any time neglected. It resulted in a long and enthusiastic ovation.

The program was repeated on the afternoon of Dec. 10. H. W. L.

Dec. 14, E.—Szell offered Bruckner's vast Eighth Symphony, a work lasting some 72 minutes, paired with Casella's lively Paganiniana—a dramatic contrast.

The Bruckner had a searching interpretation, an act of devotion as concerned both the orchestra personnel and the conductor. In each section there is a steady groping for climaxes, as if the human spirit sought to conquer the secrets of the universe, only to fail in receiving the answer until the very close of the work, when a pure C major chord leads to the final resolution. The scherzo is of earthy humor—*Der Deutsche Michel*, it has been called, with the composer's assent—and in its straightforward simplicity has a resemblance to ancient Greek ideal. The deeply moving adagio emerged as a song of faith in the mercy of the Deity. The audience, visibly impressed by the experience, yielded warm tributes to the players.

The same list was given on the following Sunday afternoon. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Dec. 12, E.—Strauss' Don Juan was the opening number—a reading of such tonal abundance, perfect balance, technical precision as to form a remarkable experience.

A novelty was Alexander Steinert's The Nightingale and the Rose, a symphonic poem with speaker, based on Oscar Wilde's story, with Basil Rathbone as the accomplished narrator. The interpretation was most effective. The score is that of a well-trained composer, who knew how to provide serviceable musical material, colorful in orchestration, economical in effects, if the substance is not markedly original.

The major work was Berlioz's Symphonie Fantastique, which Mr. Ormandy gave an exciting interpretation, the lyric elements moving, and the whole emerging as an imposing entity. There was a strongly enthusiastic reception. H. W. L.

Royal Philharmonic Orchestra, Sir Thomas Beecham conducting, Dec. 13, E.—The third and final concert of the notable organization included choral works, and drew one of the greatest ovations ever to resound in this hall.

With the Schola Cantorum (Hugh Ross, director) and the St. Thomas' Choir Boys participating, Berlioz's Te Deum was given for the first time in this city since 1891, and roused listeners with many passages of majestic grandeur. Especially effective was the tenor solo, Te ergo quaesumus, as sung by Joseph Laderoute. As a whole, however, there were some longueurs.

The opening number was Handel's Anthem, Zadok the Priest, in which chorus and orchestra were heard with sonorous richness. Vaughan Williams' sensitive early symphonic poem, In the Fen Country, had an introspective reading. Berlioz's Chasse Royal et Orage (from Les Troyens à Carthage) was performed in the essential *al fresco* style, with chorus assisting. Wagner's Overture to the Flying Dutchman resounded with climactic effects and a dramatic fervor rarely encountered. Even after two encores, Berlioz' Triumphant March from Les Troyens and Massenet's La Dernière Someille de la Vièrge, applause continued until the house lights went on. H. W. L.

National Orchestral Association, Gabrilowitsch Memorial Concert, Dec. 16, 2:30 p.m.—The program included a collection of Christmas carols, well sung by the boys of the Choir of St. Thomas' Protestant Episcopal Church, the Prelude to Parsifal of Wagner, combined selections of Bach, Handel, Mozart, and seasonal airs for chorus, including a beautifully danced, acted, and narrated pageant of the Nativity. An audience short in years but long in enthusiasm made for a relaxed and informal atmosphere throughout, listened with attention to Leon Barzin's unfolding of the Wagner prelude, sat entranced through the dances and pageants, and joined in the carrolling. E.S. B.

Gary Graffman, Dec. 4, E.—A former winner of the Rachmaninoff and Leventritt Awards, the youthful pianist employed good technical equipment in a program consisting mainly of standard and choice selections. His interpretations were musically accurate, though he brought little vividness to any except the final group, Bartok's powerfully expressive Suite, op. 14, three Rachmanin-

(*Continued on page* 23)

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MÉTROPOLITAN

(*Continued from page 5*)

beauty, there appeared little to compensate for the interruption of the central story.

Among the singers, special honors were won by Jussi Bjoerling in the title role. His singing of Salut, demeure chaste et pure was completely lovely in timbre and in emotional thrill. Dorothy Kirsten looked beautiful as the misguided Marguerite, her best vocal work being in the Church Scene, where the warmth of quality, missed in the sensuous music of the love duet, came resonantly into effect. The voice of Jerome Hines is truly a superb one; but he still gave the impression of not being sufficiently old in his art for the sinister Mephisto. Thelma Votipka was the Martha; Anne Bollinger, the Siebel; Lawrence Davidson sang Wagner and Frank Guarrera, Valentin. Some of the staging had new directional changes, which were commendable; but as in past seasons, the Church Scene was traditionally unorthodox. Fausto Cleva conducted a lively reading of the melodious score. M. C.

Munsel and Lazzari in Don Giovanni

The Dec. 5 performance of Don Giovanni brought Patrice Munsel as Zerlina and Virgilio Lazzari as Leporello in their first appearances of the season in the roles. They filled the assignments with credit, and Miss Munsel was, as always, ornamental and graceful. The rest of the cast was familiar—Paolo Silveri as the Don; Ljuba Welitch and Eleanor Steber as the other feminine principals; Eugene Conley as Ottavio; and Nicola Moscona and Hugh Thompson as the Commendatore and Masetto. Fritz Reiner conducted with his accustomed grace and mastery.

Pons in Barber of Seville

Lily Pons, making her seasonal bow at the opera on Dec. 6, brought back something of elegance to Barber of Seville. The diva managed to invest Rosina with colorful charm and sang with much of her former tonal bloom. The staccati ornamentation of the delightful folksong in the Lesson Scene was as fabulous as ever and resulted in a round of applause. Baccaloni utilized his excellent sense of *geste* timing to accentuate his own and his fellow artists' roles. Cesare Siepi stopped the show with his singing of the Calumnia aria. Giuseppe Valdengo created a lot of fun for his hearers as the versatile Barber. Giuseppe Di Stefano, though handicapped by his first cold of the winter, was an attractive Almaviva. The supporting cast included Herta Glaz as Berta; George Cehanovsky as Fiorello; Paul Franke, the Sergeant; Ludwig Burgstaller, an amusing Ambrogio. Alberto Erede conducted with vital and splendid control. M. C.

Nadine Conner in Magic Flute

The third of the season's performances of The Magic Flute on Dec. 8 brought Nadine Conner as Pamina, replacing Eleanor Steber in the otherwise unchanged cast. Miss Conner adorned the Mozartian role with fine lyric singing, excellent acting and a charming presence, and won merited applause. Jerome Hines' organ-like basso profundo voice and imposing personality again raised the role of Sarastro to a lofty level. Fritz Stiedry's conducting once more invested Mozart's finest operatic score with poetic depth and reverential feeling. H. I. B.

On Dec. 11, Nicola Moscona sang Sarastro—the only change in the cast for this performance of Magic Flute. The dignified delineation of the artist was supported by his vocal warmth, his interpretative skill and stylistic familiarity with the requirements of the part. The rest of the cast was unchanged from that of the premiere. An attractive audience gave cordial applause to the performance, again conducted by Stiedry. H. W. L.

Changes in Manon Lescaut

Licia Albanese sang her first Manon this season in the repeat performance of Puccini's Manon Lescaut on Dec. 15. Her rendition of the part was distinguished by vocal beauty, dramatic fervor, great warmth and histrionic charm. Hugh Thompson sang for the first time as Lescaut, and was successful vocally and in his acting. The rest of the cast remained unchanged. Fausto Cleva conducted with great dramatic sweep and fine lyric warmth. T. G.

Hotter Sings Kurwenal

On Dec. 16, Tristan and Isolde, with Helen Traubel and Ramon Vinay in the title roles and Fritz Reiner conducting, received a highly impressive performance. Mr. Reiner drove the orchestra to white heat in his dramatic interpretation. Hans Hotter sang Kurwenal for the first time at the Metropolitan. His interpretation of the part showed again his great dramatic talent and vocal abundance. He made his delineation an exquisite character study of deep impressiveness. With Blanche Thebom as Brangaene, Sven Nilsson as Marke and Hugh Thompson, Lawrence Davidson, Leslie Chabay, and Thomas Hayward in their usual assignments the evening was a pronounced success. H. W. L.

Evangeline Lehman Music Filmed

Evangeline Lehman's oratorio, Sainte Therese of the Child Jesus, has been made into a film, with Mme. Lehman's music as a background. The work was given its first performance some years ago by the San Francisco Symphony and Opera Chorus, and afterward its composer received the Palms of the Officer of the French Academy. She also was given the Medal of the Ministry of Foreign Affairs by President Lebrun of France in 1933. Mme. Lehman's Bois de Boulogne cycle of songs was sung by John Charles Thomas at Town Hall. An honorary member of Sigma Alpha Iota, her compositions, published in this country and France, include oratorios, songs, piano and violin and piano works. Her Southland Frolic has been played on many of the programs of her husband, Maurice Dumesnil, and is also being used as a contest number.

Lilly Windsor Reappears in Detroit

DETROIT.—Returning to Detroit after her introductory appearance last year, Lilly Windsor gave another successful recital here at Music Hall on the Christian Culture Series. With the musicianly collaboration of George Schick at the keyboard, the soprano revealed her vocal skill in a program including a Handel number, Lieder, French songs of Poulenc, Fauré and Debussy, an aria from Donizetti's Don Pasquale, and one from Dvorak's Rusalka. A pleasing appearance and interpretative flair were further artistic assets. S. L.

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THE DANCE: By ROSALYN KROKOVER

THEME AND VARIATIONS . . . The ballet has been chosen to open the Jan. 9 gala performance celebrating the return of Ballet Theatre at the Metropolitan Opera House. After this the company will make a tour of the U. S.

Ballet Groups Slight Modern Composers

A quick glance back over the 1949-50 season reveals the shameful fact that, in all the ballets we have had during the year, not one new musical score was introduced. Novelties on the programs consisted mostly of revivals and revisions. Balanchine concentrated mostly on the Pas de Deux form, turning to music by Weber and Delibes; for his Mazurka, Glinka was the choice. Robbins used Bernstein's Age of Anxiety for his ballet of the same name, although the music was not written expressly for the ballet. Tudor selected, of all things, Gruenberg's Violin Concerto for his new ballet, Nimbus. Taras went a step further and set his Designs with Strings to Tchaikovsky music that had already been used in Aleko, a ballet that still turns up in the repertoire from time to time. Ashton used known music by Britten for Illuminations, Herbert Ross set his Caprichos to Bartok, and so on down the line.

True, the budgets are cut to a bone and the ballet companies are having quite a struggle just to remain alive, but when a new ballet is mounted, the actual cost in dollars for an original score is negligible (we aren't thinking of the most important composers of course). However, it does take a great deal more time, effort, cooperation, imagination and inspiration to work with a really original score. But when one has the opportunity to attend an "American Composers' Night" such as the one Ballet Theatre presented last fall, which included Interplay, Undertow, Billy the Kid, and Fancy Free, it is an indication that the result more than compensates for the problems involved. Ballet, then, becomes truly a living art and not just a succession of dances staged for dancers—which is what will be happening if we don't watch out.

It remained for Martha Graham to introduce the greatest quantity of music by contemporary composers. Her season included new scores by Vincent Persichetti (King Lear), Paul Nordoff (Gospel of Eve) and Norman Dello Joio (Diversion of Angels). All of these scores served Miss Graham's needs handsomely.

Ballet Theatre Returns

Having completed a four-month tour of 21 European cities in eight countries, the major portion of Ballet Theatre's dancers returned to this country by air on Dec. 19. Some of the personnel who had arrived a few days previously were Lucia Chase, the group's director; Allyn McLherie, who appeared in Europe as guest artist in de Mille's ballets and is now resuming her role in Where's Charlie, and Alicia Alonso, who immediately embarked for an engagement in her native Cuba. All three, however, will be on hand for the special Jan. 9 performance at the Metropolitan Opera House.

The company was sponsored in Europe by ANTA with the cooperation of the Cultural Relations Division of the State Department, and was presented by Blevins Davis, who is president of Ballet Theatre Foundation.

From Aug. 7, when it flew from New York to Wiesbaden with a company of 60 dancers and staff, and 25 tons of scenery and costumes, for a repertory of 20 ballets, Ballet Theatre made 100 appearances abroad for U.S. Occupational Forces in Wiebaden, Frankfurt and Berlin; at the Edinburgh and Venice Festivals; at the Royal Opera House, Covent Garden, London; in Manchester, Geneva, Zurich, Florence, Turin, Genoa, Milan, Trieste, Amsterdam, Rotterdam, Utrecht, Brussels, and Paris.

Ballet Theatre's Jan. 9 program at the "Met" will consist of Theme and Variations, Fall River Legend, The Black Swan (with Alonso and Youskevitch) and Rodeo. On Jan. 10 the company commences its 12th country-wide tour of 45 cities, opening at Philadelphia at the Academy of Music under the sponsorship of the Philadelphia Forum. The regular-New York spring season will open at the "Met" on April 9.

Dance News

Juana, who has been dancing and lecturing in Europe during the last year, will spend two weeks in Yugoslavia before touring the Near East. The Council of Science and Culture has engaged her to give 5 or 6 concerts in the principal cities. . . . Lectures to be given at the Ethnologic Dance Center during January are Myra Kinch's Modern Dance and its Various Sources (16th), Frederick Bristol's Aspects of Modern Music (25th) and La Meri's The Chinese Dance (30th). These are a part of the 20 lectures of general interest to dancers being given during the 1950-51 season in connection with the Academic Course of the Ethnologic Dance Centre that are open to the public. . . . Taji Bey and Kharis gave a lecture demonstration on the classical dances of China, Cambodia and India at Columbia University under the auspices of the Theatre and Drama Department on Dec. 20. The following evening these same dancers presented a program of Persian, Arabic and Hindu dances for the World Friendship Festival at the Labor Temple. This was sponsored by the Church World Service.

Negotiations are in progress to extend the Markova-Dolin Company, London, season through March. Guest stars who have appeared with the company include Yvette Chauviré and Leonid Massine. Krassovska, who appeared in this country for many years with the Ballet Russe de Monte Carlo, is appearing with the company. . . . The Choreographers' Workshop honored Bach's bicentennial with a program based on his works, on Dec. 16 at the YM&YWHA Dance Centre. Choreography was by Jose Limon, Eleanor King, La Meri and Guillermo Keyes. . . . A Dance Film Festival of modern dance and ballet presented its national premiere at the YM and YWHA on Dec. 9 with two showings.

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SILHOUETTES By MARY CRAIG

Preparing Bloch Premiere Called 'Rich Experience'

The recent Ernest Bloch Festival in Chicago, honoring the eminent composer on his seventieth birthday, introduced in the all-Bloch program of Dec. 2, his new Scherzo Fantasque for piano and orchestra. This colorful work, played by the Chicago Symphony with Ida Krehm as the brilliant soloist, aroused especial interest.

In an informal discussion, Miss Krehm gave her first-hand impressions of the Scherzo. "There is something almost savage in the music," she said. "The work is brief, but it is vigorous and offers a perfect example of what may be termed the 'paradox' of Bloch's writing. His intellectual strength is apparent in the mastery and economy of technical detail; and yet the score is overwhelming in the intensity of its emotion."

The Canadian-born artist further related that the composition had been shown to her on publication, and she had been interested to the point of negotiating for first rights of performance some months before the Bloch Festival was projected.

"The Bloch Festival was a tribute to outstanding genius such as is rare today. As readers of Musical Courier already know, the series included three major symphonic concerts, one an all-Bloch program with the composer conducting, and two chamber music recitals.

"It was a wonderful experience to work with this great master and to play under his direction. This was an enriching cultural event for Chicago—one that will, we believe, have far-reaching consequences in future concert series in the midwest."

Impressions of the Composer

Miss Krehm spoke appreciatively of the composer himself and his working technique. "I was impressed by his humility," she said, "by his philosophy of life and music; by his complete lack of artificiality. I felt the complete greatness of the man as well as of his music. His endless patience in detail, his joy in performance, evoked in the co-operating performers both inspiration and the purpose to give of one's best. To work with a great master is a crowning experience—to have that one express his joy in working with the player is an inestimable reward.

"When the composer left Chicago, he very kindly wrote me that he hoped to live long enough to have many more performances with myself as co-artist—in fact, as his ideal interpreter! I can only say this was one of the most memorable experiences of my instrumental career."

Pianist Has Appeared Widely

Since her graduation from the Royal Conservatory of Toronto, with a background of comprehensive training, Miss Krehm has had an interesting professional life. She confesses that she, as a youngster, had "other plans," having really set her heart on being a doctor of medicine. But with her first recitals, at the age of 11, when she faced audiences and won awards, she succumbed to the lure of artistic achievement.

The youthful pianist went to Chicago to study with Rudolph Ganz, and later with Cecile de Horvath. She was practically catapulted into the life of a top-flight instrumentalist when, in the term of three short and hectic weeks, she won the Schubert Memorial Young Artist competition, the Naumburg Concert Award, and the National Federation of Music Clubs prize. In the last, Miss Krehm was proclaimed the winner in the semi-finals; the competitive hearings were carried no further, an exceptional occurrence.

Launched in debut by two performances with the Philadelphia Symphony Orchestra, Miss Krehm has been a guest artist with other major symphony orchestras including Chicago, Cleveland, Detroit, St. Louis, Toronto, Chautauqua and many others in this country and Canada, where she has also appeared in numerous recitals.

Among an extensive list of engagements and re-engagements, she is particularly proud of the several occasions when she functioned as a "pinch-hitter," once for Myra Hess, at 24 hours' notice, and again playing the D minor Brahms Concerto with only 48 hours to prepare, replacing Serkin with the Toronto Symphony. "And I was reengaged," she related happily.

World conditions permitting, Europe will hear this gifted American pianist in the late summer after which Miss Krehm will return for her prospective transcontinental concert tour in the Americas.

IDA KREHM and ERNEST BLOCH confer before the performance of his Scherzo Fantasque.

Naumburg Award Open

Plans for the 27th annual Naumburg competition have been announced by the Walter W. Naumburg Musical Foundation. Once again the winning artists will be presented in a Town Hall debut recital sponsored by the Foundation during 1951-1952. Conditions are as follows:

The competition is open to pianists, violinists, violists, cellists and singers between the ages of sixteen and thirty who have not

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already had a New York recital reviewed by the critics. A recital given in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

Serving as judges in the final audition will be Wallace Goodrich, chairman, Chalmers Clifton, Alexander Hilsberg, Edward Johnson, and Isidor Philipp.

To be admitted to the competition, each candidate must present written recommendations by a music teacher or music school, as well as by two musicions of acknowledged standing, verifying his musical talent and capability of giving a recital in Town Hall. The Foundation reserves the right to reject the application of any candidate who is apparently not prepared for a New York recital.

Each candidate must submit two complete programs, averaging seventy minutes in length of performance. Both programs should be of such musical nature as the applicant would select for his recital if he were to win the award. One program for piano or the stringed instruments may be selected entirely by the candidate, the other must include the following:

(a) For piano: At least one prelude and fugue from the Well-Tempered Clavier by Bach, a sonata or other large work, a lyrical piece, and a work by an American composer.

(b) For violin, viola or cello: Two contrasting movements of an unaccompanied suite or sonata by Bach, a concerto, and a work by an American composer.

Both programs for voice must include two classical arias in sustained cantilena style by Bach, Handel, Mozart or Beethoven. While candidates need not sing in four different languages, both programs should consist of coherent groups of unhackneyed songs of substantial musical merit, not an unrelated assemblage of miscellaneous songs. One program must include a song by an American composer.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56 Street, New York 19, N. Y. All applications must be filed before February 1, 1951. Preliminary auditions will be conducted during the month of March, 1951. Final auditions will be held on April 2 and 3, 1951.

Fanny Cleve Plans Recital

Fanny Cleve will offer a Lieder recital at Carl Fischer Concert Hall on Jan. 19, with Ernest Oster at the piano. Her program begins with rarely heard Beethoven and Schubert numbers. The second part is titled The Day ("Ein Tag in Liedern"). "Morning" includes two Hugo Wolf songs and Schubert's Morgenlied; Schubert, Schumann and Reger excerpts represent "Evening," and Brahms, Schubert and Mendelssohn, "Night." Mme. Cleve says "Noon" presented difficulties until she found the Brahms song Feldeinsamkeit.

Mme. Cleve also announces a forthcoming series of lecture-recitals on The German Lied from Bach to Richard Strauss and Gustav Mahler based on her intimate knowledge of this field, through research, teaching and concert experience.

Istomin Back from Europe

Eugene Istomin, back from European appearances which included participation in last summer's Prades Festival, brings confirmation of the continuation of this festival in June, 1951, at Perpignan, near Prades. While he was abroad, Mr. Istomin made his headquarters in the little French Pyrenees town, going out from there to fullfill his engagements. He and Casals met daily to play four-handed piano music as well as cello and piano sonatas.

In this country, Mr. Istomin opened his tour as soloist with the Buffalo Philharmonic on Dec. 17 and 18, and will appear in recital in Carnegie Hall on Jan. 12. In the spring, at the end of his recital itinerary, the pianist will tour with Alexander Schneider, violinist (who had arranged the Prades Festival), playing all the Beethoven sonatas in New York, at the University of Chicago, in Indianapolis and Louisville. Mr. Istomin is re-engaged for the 1951 Prades Festival, and for concerts in France, Switzerland and Italy.

NEWS IN BRIEF

Paul Paray, conductor of the Colonne Orchestra, arrives on the SS. Liberté on Jan. 2 to fill engagements as guest conductor of the Philadelphia Orchestra and Pittsburgh Symphony.

Charlotte Boerner will sing Chrysosthemis in Strauss's Elektra, with Astrid Varnay and Blanche Thebom the other feminine principals, in San Francisco on January 18 and 20 under the baton of Dimitri Mitropoulos.

Johan Franco, composer, gave a lecture in Amsterdam on the music of the Count de St. Germain.

The Little Orchestra Society, Thomas Scherman, conductor, has added public dress rehearsals to its current Town Hall schedule. The same programs as those of the regular concerts are given with two differences: the introduction to the public of young artists as soloists, and brief talks on unfamiliar music by David Randolph, music commentator for WNYC. Popular prices prevail.

Grant Johannesen, pianist, on Jan. 24 ends a tour of the Pacific Coast with a recital in Los Angeles at the Wilshire Ebell Theatre.

The Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music, begin their second transcontinental tour this month. In addition to their regular concerts, they appear in piano quintets with Rosina Lhevinne.

Otto Erhardt recently staged Stravinsky's Le Rossignol and Ravel's L'Enfant et les Sortilèges at the Teatro Colon, Buenos Aires. He is to direct a new production of Parsifal at La Scala in March, also a revival of Donizetti's Lucrezia Borgia.

Alexander Matos, accordionist, who gives his first New York concert at Times Hall on Feb. 11, will play selections from the Circus Suite of Ted Harris, composer and teacher, who has joined the roster of the Students Music Publishing Company; Bartok's Bear Dance, transcribed for accordion; Roy Harris' Theme and Variations; Accordion Concerto in A by Pietro Deiro, as well as several of the recitalist's own compositions. Josef Starr will be at theh piano.

Burton Cornwall, basso-cantate, gave a recital on Dec. 7 in Hartford, Conn., presented by the Women's Club of the Hartford High Schools. The program was the same, except for a Brahms group, that he will offer on his European tour after the first of the year.

The Opera Lyric's Guild will present Cavalleria Rusticana and Pagliacci on Jan. 7 at the Auditorium Theatre, New York. Bettina Galletti, soprano, heads the organization.

The Mendelssohn Club of Albany, conducted by Dr. Reinald Werrenrath, had the tenor Thomas J. Donohue as guest artist at its 121st concert held on Dec. 13 at Chancellors Hall. Thelma Tabor Rector was the accompanist.

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Chicago Aids U. S. Composers

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra, since its inception 60 years ago, has favored noted resident composers by featuring their works annually. Theodore Thomas and his successor, Frederick Stock, made it a "must" to program compositions by our creative artists, including frequent world premieres. Eric DeLamarter, himself a composer, took pride in introducing novelties by Americans during his long tenure as associate conductor. His successor, Hans Lange, followed suit, and so did Desire Defauw, musical director. Artur Rodzinski, too, saw to it that creative American talent figured in his programs, as did Tauno Hannikainen, who was generous in presenting Chicago soloists, as well as composers. Rafael Kubelik seems also interested in American creative writers, for he and his worthy assistant, George Schick, spend hours weekly looking over scores to be in the orchestra's repertoire. They have already scheduled Carpenter's most recent work. Without digging into our reference works, a partial list of Chicago composers who have had scores performed by the Chicago Symphony are Radie Britain, Adolphe Bruene, Felix Borowski, John Alden Carpenter, Rosseter Cole, Edward Collins, Eric DeLamarter, Bernard Dieter, Rudolph Ganz, Louis Gruenberg, Wesley La Violette, Florian Mueller, Albert Noelte, Gardner Read, Louis Victor Saar, Leo Sowerby, Max Wald, Adolph Weidig and David Van Vactor. To that imposing list should be added the names of most of the native or naturalized composers dwelling in various parts of the United States.

Chicago Symphony Programs

The 10th program in the Thursday-Friday series can well be written in golden letters for the program brought new laurels to soloist Isaac Stern, to Kubelik and the entire orchestra.

Isaac Stern has every right to challenge any living violinist in the presentation of Mendelssohn's concerto—a vehicle on which he rode to a new high in the esteem of Chicagoans. Beauty of tone, impeccable technic added to the exuberance of youth, made the entire concerto move at a 20th century speed. The purely orchestral numbers were likewise big achievements. Haydn's C Major Symphony has in Kubelik an exemplary interpreter. The Dvorak Symphony No. 1 sounded good after more than a quarter of a century's absence from the repertory. All in all this program was one of the most potent of the season thus far. At the previous Tuesday concert Stern was heard in Lalo's Symphonie Espagnole, and the orchestra under Kubelik gave a distinguished performance of Mahler's Fifth Symphony.

Special Symphony Program

A unique program was added to the regular subscription concerts of the orchestra within the past fortnight, when a special program had the guarantors and sustaining members as guests of the Orchestral Association. The welcome address given by Edward L. Ryerson, the Association's president, included the announcement that the underwriting required to cover the estimated deficit for the 1950-51 season had been over-subscribed some $7,000.

The orchestra, Mr. Kubelik conducting, and soloists Ludmilla Bertlova (Mrs. Kubelik), violinist, Rafael Kubelik and George Schick, were heartily applauded for their performances of Barber's beautiful Adagio for Strings; Bach's Concerto for Two Pianofortes, No. 2, G major; and Suk's Fantasie for Violin and Orchestra. Mrs. Kubelik, making her first Orchestra Hall appearance in the performance of the latter work, further proved her artistry as a valuable asset to Chicago's musical life. She had been heard previously as soloist during the recent Ernest Bloch Music Festival, and her solo appearance with the Chicago Business Men's Orchestra in April is anticipated.

Other Symphony News

With the concerts of Dec. 28 and 29 Mr. Kubelik bids adieu to the orchestra and audiences for seven weeks while Eugene Ormandy, Leonard Bernstein, George Schick and Ernest Ansermet take the podium as guest conductors.

Mr. Schick will take over the podium during the week originally scheduled for Eduard van Beinum, whose trip from Amsterdam to Chicago was cancelled because of ill health. Mr. Kubelik resumes with the concerts of Feb. 22 and 23.

Kubelik was to have gone to Amsterdam, Holland, to conduct the famous Concertgebouw orchestra during January and February but postponed the engagement at the request of the trustees of the Orchestral Association owing to present unsettled conditions.

Tcherepnin and Stravinsky Divide Honors

One of the most stimulating evenings of musical entertainment presented this season was the pre-holiday concert given at the Goodman Theatre Dec. 16, when Alexander Tcherepnin's Christmas Cantata Le Jeu de la Nativité and Stravinsky's L'Histoire du Soldat were given admirable performances under Paul Stassevitch, conductor, and David B. Itkin, producer. The works were given in association with De Paul University School of Music whose students composed the cast, choir, and orchestra for both scores.

We became acquainted with a new version of Stravinsky's work, which we found more interesting than the original given a premiere performance some 20 years ago in the Auditorium Theater. To conductor Paul Stassevitch goes unstinted praise for fine reading of the material at his disposal. The students performed their parts like well trained semi-professionals.

As to Le Jeu de la Nativité, it is a classic among modern cantatas. Tcherepnin's muse bears the flavor of the French and Russian music; it speaks fluently, briefly and spiritually. The work calls for two sopranos, tenor, bass and small choir, string quintet and percussion. The soloists were well equipped vocally, but with the exception of the bass, John Macdonald, their French diction was faulty. The composer was present and received the adulation of a large and representative audience.

Elizabeth Travis in Fullerton Hall

One of the more interesting programs of piano music heard this season was given by Elizabeth Travis in Fullerton Hall recital Dec. 9. Miss Travis is a versatile pianist whose intellect and technical skill are matched with musical sensitivity, and there is elegance in presence and performance. Her authoritative Bach—the seldom heard Sonata in D minor arranged by Bach from his solo violin sonata in A minor—reestablished Miss Travis as a seasoned artist. She played with equally keen understanding contemporary and romantic works, displaying brilliant flair for Anis Fuleihan's music, lending particular importance to the composer's complex and challenging Sonata No. 1. A beautiful performance was given Schumann's Theme and Variations on the name "Abegg," and admirable ones of Chopin's Eight Etudes, op. 25. The audience enjoyed several encores.

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WHO'S WHO in CONCERT PROMOTION

NANCY PAULINE TURNER, president, Oakland (Cal.) Civic Music Association, heads the newly organized Association whose membership was over-enrolled in their first campaign in September, 1950. "After a period of drought in the concert-entertainment line, the city was ready for this organized-audience plan, with reasonable annual dues and democratic policies," says Mrs. Turner. Birthplace: Edinburgh, Scotland. Musical background: Mother and sisters now managing and directing and accompanying the folksong choir, the Newhaven Fisherwomen, in Scotland. Her own musical interests include managing six women's choruses, with membership ranging from 12 to 130; serving as state music chairman of the California Congress of Parents and Teachers, with Women's Chorus of 700 voices at the State Conventions. Last summer Mrs. Turner was guest conductor at the Pacific Music Camp, College of the Pacific, the first such honor bestowed upon a woman there.

Orchestra Hall Recitals

The All-Beethoven recital of Myra Hess in Orchestra Hall, Dec. 9 must be counted among our richest musical experiences. The three sonatas programmed, op. 109, 57 and 110, were given performances surely unexcelled. Ovations were given the great artist, who responded generously with encores.

Gregor Piatigorsky drew his usual large audience to Orchestra Hall when he was presented in recital by the Allied Arts Corporation, Dec. 10, and received the acclaim which his artistry always inspires. His program listed sonatas by Brahms, Weber and Debussy; Bach's Suite in C major (Unaccompanied); and pieces by Ravel, Bloch, de Falla, Stravinsky and Copland. The accompaniments of Ralph Berkowitz complemented the solo performances.

The recital of Jesus Sanroma, presented in the Musical Arts Piano Series, Dec. 5, was on the whole disappointing. The artist, perhaps not at his best on this occasion, failed to establish the character of the music of Bach, Beethoven, and Schubert which comprised the first half of the program. The latter half contained pieces by Debussy, Schoenberg, Mozart and Villa-Lobos.

Pro Musica Trio

The Pro Musica Trio had as guest artist for its December program presented under the auspices of the Chamber Music Society at the Ambassador East the distinguished cellist, Georges Miquelle. Mr. Miquelle replaced Ennio Bolognini, whose New York recital prevented his usual appearance with the trio.

The beautifully integrated reading of the Brahms Trio, op. 101, C minor, maintained the ensemble's high calibre of performance. Remarkable homogeneity was also achieved in the performance of Turina's Trio No. 2, B minor.

Among the Artists

Writing à la bréve, we note activities of the Sonia Sharnova Studios—Evelyn Ucitel appeared on the Ted Mack Amateur Hour from New York recently; Lee Mugurian, mezzo, will sing Siebel in the American Opera Company's presentation of Faust (Jan. 19); Ruth Shalett will sing the soprano role in a Telemann Cantata at the University of Chicago (Jan. 7), and will also appear there as Constanza in Mozart's Abduction from the Seraglio in April; Edith Lang, soprano, will be soloist with the North Side Symphony Orchestra in February. Mme. Sharnova herself, is busy as a speaker as well as vocalist and teacher. She appeared as speaker recently at Indianapolis, for the Indiana Chapter of NATS; and in Chicago for the American Opera Society and before the American Opera concert audience.

Else Harthan Arendt directed the Choir of the First Congregational Church of Oak Park in a premier performance of the Christmas Oratorio by Van Hulse (Dec. 17), with the following soloists: Hannah Morgan, Velma Schutz, Phila Mills, June Vicek, Ruth Brenneman, June Ross, Anthony Russel, Maldwin Jones, Robert Morton and Royal Smith.

Edward Collins appeared as guest artist on the third concert of the faculty series of North Park College, both as composer, when a group of his songs was sung by Marcia Sandahl; and as pianist, when he assisted Opal Moore in the performance of the Cesar Franck Symphonic Variations.

Helen Leefelt, prominent coach-accompanist and choral director, led the Elmhurst Philharmonic Choral Club in its eighth annual Messiah concert (Dec. 10 and 11) in the First Congregational Church of Elmhurst, and the Emmanuel Lutheran Church of Elmhurst. Soloists were Amelia Bozanich, Marie Strahl, Richard Vandekieft, Robert DeVos, Charlotte Bond Aldrich, Kathrine Gray, Ralph Nielsen, and Lawrence Gray.

Marie Doyle Fox and her daughter Jeanne Marie have been heard recently in operatic duets and concert numbers at the Second District Meeting of the Illinois Federation of Women's Clubs held at the Del Prado Hotel; at the open house and tea at the Martha Washington Home for Crippled Children; and early in the year will provide the program for the Park Manor Club, with Rhea Shelters as accompanist.

Carpenter's Anniversary to Be Marked

John Alden Carpenter, Chicagoan, and composer of international note, will have his most recent work, a suite from his Birthday of the Infanta Ballet, premiered by the Chicago Symphony Orchestra next month, and shortly after by the St. Louis Symphony Orchestra under Golschmann. These performances are a part of the festivities planned in celebration of Mr. Carpenter's 75th birthday, Feb. 28.

Cara Verson at Chicago Conservatory

The Chicago Conservatory announces the affiliation of Cara Verson, pianist and exponent of contemporary music. Miss Verson made her debut in Berlin in 1924, playing an all-modern program. Included in an impressive list of her teachers are Cortot, Tobias Matthay, Alexander Raab, Blanche de Gueralde (an authority on Debussy music) Wischnigradsky, Obouhov and Katherine Heyman, Scriabin specialist. Miss Verson has made four tours of Europe in all modern recitals. In the United States she has appeared frequently in Town Hall, New York, in Chicago, Boston, and throughout the country, giving "first performances," among others, of works by Castelnuovo-Tedesco and Prokofieff. Miss Verson is now available for private instruction.

Adams Managing Herta Glaz

Jack Adams announces that Herta Glaz, mezzo-soprano of the Metropolitan Opera, has come under his exclusive management, and that plans are being worked out in detail for an extensive European and South American tour, in addition to American engagements.

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Mozart Opera among Boston Novelties

By Jules Wolffers

BOSTON.—The local debut of Aldo Ciccolini, the Civic Symphony's 25th anniversary, and the opening of the second season of Zimbler Sinfonietta concerts have marked recent Hub activity.

The Italian pianist, appearing with the Boston Symphony Orchestra, played the Tchaikovsky Concerto. Missed notes, faulty passages and questionable interpretation marred the work, nor did faulty ensemble improve matters. Yet the soloist disclosed enough sensitivity and warmth to make one want to hear him again in other music, and he scored a distinct hit with the audience.

Charles Munch was in excellent form for the rest of the program—the Haydn "Drum-Roll" Symphony and two Ravel works, Tombeau de Couperin, and Rhapsodie Espagnole.

Civic Symphony Anniversary

For a quarter-century the Civic Symphony has been training orchestra players and presenting concerts. This season's opening list at Jordan Hall included music by Humperdinck, the Beethoven Third Piano Concerto, with Robert Fraser a sensitive soloist, and the now rarely-heard Dvorak Symphony No. 3. Conductor Paul Cherkassky produced spirited readings from his mixed charges to open the anniversary auspiciously. His thorough competence as orchestra trainer and the quality of his interpretations attract large audiences to Civic concerts. Besides being a meeting place for skilled amateurs and teachers, the Civic has placed many of its personnel in professional orchestras throughout the country.

Malipiero Score Revised

The Zimblers opened in fine style at Jordan Hall. The Boyce 8th Symphony; Hindemith's Music of Mourning (Joseph de Pasquale, violist) and the first performance of Malipiero's Rispetti e Strambotti, in string orchestra form, with a bass part added by the composer for this concert, all were done with polish and style. The second half featured Alexander Schneider in the Bach Concerto in E, and the same composer's Chaconne. Although the violinist fell short in some respects, the nobility of his conception and his musicianship, aided in producing an exhilarating evening. The Sinfonietta made quite a splash here last year and it evidently means to repeat.

Each year the Boston Morning Musicales present noted artists to benefit the Boston School of Occupational Therapy, before large and distinguished audiences. Jennie Tourel sang beautifully for the opening, and the young French baritone Gerard Souzay scored both with his musicianship and his manner in a well-chosen and varied program.

Mozart Opera in New Version

Probably the first time a woman has conducted professional opera in Boston brought Sarah Caldwell to the Boston Opera House for a fine production by the New England Opera Theater of Mozart's La Finta Giardiniera, renamed Violanta, in a new English translation. The cast included Adele Addison, Mac Morgan, Nancy Trickey, Edith Evans, Raymond Smolover, Julian Patrick and Marni Nixon. Acting and singing were of high level, with Miss Caldwell reaping high praise for a difficult job well done.

ASCAP Will Offer New Contract for Television

The American Society of Composers, Authors and Publishers has announced that it will soon submit a form of per-program contract to the television industry. Concerning the development, the Society issued this statement.

"During the past year arrangements for licenses for the television broadcasting of ASCAP members' works, which heretofore had been on a temporary basis, took a more permanent form. The Society had previously agreed that it would waive its fees prior to Jan. 1, 1949, on the theory that at that time television was still in an experimental stage. However, by the commencement of 1949, TV had become definitely commercial.

"The most difficult problem presented by the new medium of entertainment was the fact that visual presentations of musical works on television permit the use of scenery and costumes, whereas in non-visual broadcasting the presentation was of a much narrower scope, being limited to an appeal to the sense of hearing alone. The use of scenery and costumes by telecasters could not be authorized by the Society without obtaining a new grant from its membership.

"After extensive negotiations and agreement by telecasters to pay blanket license fees at rates approximately 10% higher than those prevailing in radio, the Society requested its members to grant to it the additional rights which would permit telecasters to present their musical programs with scenery and costumes. The necessary rights have now been granted to ASCAP for a limited period, and telecasters have been notified that the blanket license is now in full effect.

"Discussions between the Society and a committee appointed by the television industry to negotiate and formulate a form of per-program license have been carried on for well over a year. Pending agreement, an interim television license was put into effect providing for retroactive payment to the Society from Jan. 1, 1949, to the date when telecasters having an interim license sign either the blanket or the per-program license agreements. Now ASCAP is about to submit a form of per-program contract to the television industry."

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NEW YORK CONCERTS

(*Continued from page 15*)

off Etudes-Tableaux, and Chopin's B flat minor Scherzo. His tone, though large, tended to lack color, and some of his phrases needed more saliency. In Handel's D minor Suite, Schumann's G minor Sonata, Beethoven's E major Sonnana, op. 109, and elsewhere, intimate slow passages were infused at times with a warm poetry. E. B.

Solomon, Dec. 8, E.—For his second New York recital of the season, the popular British pianist scored his usual success playing the Mozart Variations on a Menuet by Duport (K. 573), Beethoven's C major Sonata op. 53, Schumann's Etudes Symphoniques, and a Chopin group.

Toni and **Rosi Grunschlag,** Dec. 10, 5:30 p.m.—The Viennese duo-pianists demonstrated a fondness for spectacular effects and occasionally for long, singing lines. When employed moderately loud, their tone usually had a live, forthright quality. But they could not always keep haziness or unevenness out of very loud or very soft fast passages. Most attractive in their readings were the opening Allegro of J. S. Bach's Concerto in C and the more vigorous portions of Brahms' Variations on a Theme by Haydn. Yet in Mozart's Variations in G for one piano, four hands, subtleties in nuance and rhythm were seldom comprehended. The program also included six Schumann-Debussy Etudes en Forme de Canon and the first American performance of Anton Heiller's neo-classic Toccata. E. B.

Kirsten Flagstad, Dec. 10. E.—The great soprano again offered peerless singing in an excellently devised program. Opening with a group of Handel, Bach, Lohner and Franck songs edited by Dorumsgaard, Mme. Flagstad spun her luminous tones into the long-breathed phrases which distinguish her work. The settings seemed over-pianistic in arrangement for the simpler airs although in the Franck Sei nur still and Auf zu Gottes Lob there were beautiful contrasts of mood color. The Grieg cycle, Haugtussa, proved again one of the happier mediums for the singer and this season there was an intensified thrill in her emotional utterance. A group of songs in English, each becoming a collector's item through Flagstad magic, listed composers Kramer, Barber, Head, McArthur, Warren and Tyson. Lieder of Brahms, with especially thrilling singing of Meine Liebe ist grün, brought the recital to a magnificent conclusion. Edwin McArthur played inspirational accompaniments. M. C.

György Sandor, Dec. 11, E.—After opening his recital with the Bach-Busoni Prelude and Fugue in D major, the pianist played Beethoven's Sonata in D-major, op. 28, in a rather romanticized reading. The work lacked structural clarity, though there were moments which showed its contents to great advantage. In Schumann's Carnaval, Mr. Sandor gave a fine account of his abilities. The interpretation had sweep, introspection and lyricism, and the technical difficulties were surmounted with brilliance. The second part began with a series devoted to "water music." Debussy's and Ravel's Ondine opened the group, both depicting the same object, but with different means and with a varied conception. A short piece, Il Pleut dans la Village, by Kodaly, Mr. Sandor's teacher, rounded out this section of descriptive music. Falla's Dance of Terror was brilliantly conveyed. Bartok's Dance Suite closed the program. H. W. L.

Julian Olefsky, N. Y. debut, Dec. 15, E.—The violinist made an auspicious entry. His art is a refined one. He has a beautiful tone, technical resources and an interpretative delicacy which make his readings delightful. Vivaldi's Sonata in A major opened the program, followed by Brahms' Sonata in D minor. Mr. Olefsky played it in a romantic spirit, an almost improvisational freedom, but with fine preservation of the structural demands. Wolfgang Rose at the piano was an excellent assistance throughout the evening.

Bach's Chaconne, for violin alone, was approached with a fine, structural concept, excellent intonation and technical clarity. Honegger's impressionistic First Sonata was played with delicacy of tone. Short pieces by Prokofieff, Poulenc-Heifetz and Paganini-Kreisler closed the highly enjoyable program, prolonged with encores. H. W. L.

TOWN HALL

Bach Aria Group, Dec. 5, E.—The ensemble gave the third concert of a J. S. Bach festival series. Eleven church cantata arias, a duet, and a chorale made up the program. Genuine masterpieces were included. Spiritual qualities especially came to light in the humility of Jesu, lass durch Wohl und Weh (Cantata 182), the heavy-hearted contemplation of Christen müssen auf der Erden (Cantata 44), and the skepticism and faith of Betörte Welt! (Cantata 94.) Solo work of exceptional plasticity was offered by the alto Margaret Tobias, the flutist Julius Baker, the oboist Robert Bloom, the violinist Maurice Wilk, and the cellist Bernard Greenhouse. E. B.

Clifford Herzer, Dec. 6, E.—The pianist gave a recital which had many moments both pleasing and provocative. The program offered three Schubert Impromptus, Beethoven's A flat Sonata, op. 110, seven of the Prokofieff Visions Fugitives, three Preludes by Kabalevsky and a Chopin group. The recitalist's account of the Beethoven Sonata was impressive, showing a mastery of technical details, and proved to be his best per-

(*Continued on next page*)

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COMPOSER'S VIEWPOINT... Dr. Isadore Freed, r., gave a lecture on this subject at the 400th Anniversary Violin Festival held in November at Julius Hartt Musical Foundation, commemorating the making of the first violin. His Concerto for Violin and Orchestra was given its world premiere, with Bela Urban, l., chairman of the Festival, as soloist, and Moshe Paranov conducting.

NEW YORK CONCERTS

(Continued from preceding page)

formance of the evening. In the Schubert group his tone seemed somewhat heavy, with an absence of the delicate treatment these works demand. The Chopin group was more imaginatively interpreted and had more varied tonal color. The Prokofieff numbers were brilliantly played, although with a somewhat brittle tone and lack of precise articulation. An appreciative audience called for encores. N. B.

Ennio Bolognini, N. Y. debut, Dec. 7, E.—The cellist, who appeared for the first time in this city, is an artist of high repute. His is a tone of enviable pulchritude and volume, which he employs to greatest advantage in pieces which rely on that quality. His program listed mainly transcriptions from Bach and encore pieces by Moszkowski, Sgambait, Haydn, Pugnani and himself. The chief item was Richard Strauss' early Sonata for Cello and Piano, a composition which shows its age. Mr. Bolognini's performances were marked by sentiment —a richly romantic type of playing. Besides beautiful tone, he must be commended for a sometimes dazzling technic and fine intonation. K. M.

Peter Paul Loyanich, Dec. 8, E.—Returning to New York after a six years' absence, the American pianist offered highly interesting, if often unorthodox, presentations of works by Scarlatti, Schumann, Chopin, Brahms, Liszt and Rachmaninoff. Much of his playing was animated by a personal force that ranged from a restless, slightly rough energy to a limpid and touching melodiousness. Simplicity illuminated most of the Funeral March movement of Chopin's B flat minor Sonata; and a touch of fantasy suited well the Valse Noble, Chopin, Estrella and Promenade sections of Schumann's Carnaval. E.B.

Luigi Silva, Dec. 9, A.—Mr. Silva gave a recital notable for sensitive individuality, exhibiting an almost limitless technique and control. Mr. Silva played with an appealing warmth of tone, and with the lightness, delicacy and, when required, the speed of a violin virtuoso. His program opened with the Vitali Ciaccona, originally for violin, in Mr. Silva's excellent transcription. This was followed by Boccherini's Sonata in C major, lightly and spontaneously treated; Beethoven's Sonata in D major, given a reading of breadth and beauty; and, in fitting contrast, Schumann's Adagio and Allegro, op. 70, and Valses Nobles et Sentimentales of Schubert. Shorter works by Martinu, Bloch and Casella concluded the offerings. Paul Ulanowsky was a capable piano associate. W. A. T.

Aldo Ciccolini, Dec. 10, E.—After his recent success with the Philharmonic in the Tchaikovsky concerto, Mr. Ciccolini made his New York recital debut. After Bach's Prelude and Fugue in C sharp minor and the Mozart Sonata (K. 280) there followed a most exacting virtuoso program featuring both (!) books of Brahms' Paganini Variations, Ravel's Gaspard de la Nuit and the Russian Dance from Stravinsky's Petrouchka Suite. Mr. Ciccolini is sometimes carried away by youthful outbursts of temperament; his sense of showmanship occasionally lead to points where it might be resented by conservative concertgoers. But he commands a superior and imposing technical equipment and combines unusual expressive powers with a wide range of nuance. His youthful preoccupation with spectacular effects and strong dynamic contrasts can be forgiven in view of his elemental power of conception and imagination. F. A. K.

Musicians' Guild, Inc., Dec. 11, E.—An evening of tonal pleasure was vouchsafed at the season's first concert by this artist group. Vaughan Williams' song cycle On Wenlock Edge, based on poems from Housman's A Shropshire Lad, was a featured item, enlisting the fine tenor vocalism of Hardesty Johnson, assisted by the Kroll Quartet and Frank Sheridan, pianist. The six atmospheric songs were negotiated with due regard for their musical and poetic content. The program began with a polished projection by the Kroll Quartet of the Mendelssohn String Quartet in E flat, its delightful Canzonetta with its elf-like measures being especially pleasing. Joseph and Lillian Fuchs gave a superb performance of the Mozart Duo No. 2 in B-flat major, for violin and viola *sans* accompaniment. The concert closed with the Piano Quartet in C minor, op. 15, by Fauré, which enlisted Mr. Sheridan, Mr. Fuchs, Miss Fuchs, and Leonard Rose, cellist, providing an excellent performance of the refreshingly melodious opus. H. I. B.

Marcella Eisenberg, N. Y. debut, Dec. 12, E.—Attractive to the eye and pleasing to the ear is Miss Eisenberg, who proved a violinist of promise. The young lady revealed correct schooling, resulting in clean technical command of her instrument, sure attack, self-poise, easy bowing and a pure, round tone production all during a strenuous evening's

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test. Miss Eisenberg had the splendid piano support of Paul Ulanowsky in the Sonata in D major, op. 12, No. 1, Beethoven; Sonata in D minor, op. 108, Brahms; Sonate, Debussy; and Concerto No. 5 in A major, Mozart. The program was enjoyed by a good-sized applausive audience. H. I. B.

Margaret Barthel, N. Y. debut, Dec. 13, A.—In her Naumburg Award recital, the talented pianist displayed considerable skill and musicality within a modest dynamic range. Her neat array of tints and touches and discreet avoidance of straining for dramatic effects contributed to pleasant moments in a varied program representing composers from Handel and Scarlatti to the present. Beethoven's "Waldstein" Sonata, Brahms' Intermezzo, op. 116, No. 6, and Chopin's B flat minor Scherzo required more depth and intensity, but there were appropriate brightness and fluency in Debussy's Feux d'Artifice, Rachmaninoff's G major Prelude, op. 32, No. 5, and two new American works—Henry Cowell's Improvisation, contrasting an elaborate, sometimes over-rich treble with a brief rhythmic motto in the bass and Vincent Persichetti's Sonatine No. 2, pungent, gay and ingenious. E. B.

Frances Greer, N. Y. recital debut, Dec. 14, E.—In her first New York recital, Miss Greer evidenced several of the assets which have made her a personable stage figure at the Metropolitan and on tour. Assurance, musical finesse and a thorough grasp of fundamentals were important facets of her song-delivery. Her best singing was in the more restrained type of composition, which she gave subtle delineation, making added gestures unnecessary for interpretative effect. *Forte* passages found Miss Greer less at ease, as the light voice has an innate sharpness which is excellent over an orchestra, but which can easily show too much metal in its tonality under stress. English diction was particularly distinguished, high points of the program being the aria from Menotti's The Old Maid and the Thief and the folksong group. Sylvan Levin played artistic accompaniments. M. C.

TIMES HALL

Maurice Eisenberg, Dec. 5, E.—In the second of three Bach Bicentennial cello recitals, Mr. Eisenberg, in excellent form, pleased a good-sized audeince. His well-considered interpretations were set forth with warm feeling, skilled technique, and graceful bowing. His instrument was made to yield rich tones throughout a list which brought forth many facets of his mature interpretative skill. Included were the unaccompanied Bach Suites Nos. 2 and 3; and the brilliant Sonata in D major for cello and piano. The keyboard support of Agi Jambor in the Sonata was superlative. Encores were added. H. I. B.

American Bach Society, Martin Bernstein, conductor, N. Y. debut, Dec. 6, E.—The initial public concert by the small group of ambitious singers and instrumentalists revealed the need for improvement in vocal pitch maintenance, more singing volume, and better coordinated attacks. Mr. Bernstein is a capable, painstaking batonist who kept his forces together by some rather heroic efforts. Future appearances will doubtless show advancement in all departments.

In this program, the soloists were Joan Brainerd, soprano; Jean Handzlik, alto; Howard Fried, tenor; Jerome Sacks,

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

bass; Jacques Margolies, violin; Emmanuel Mesthene and Norman Chapman, flute; Martin Leskow, oboe; Leopold Teraspulsky, cello; and Robert Conant, harpsichord. A feature was the playing, even though somewhat too heavily for the small auditorium, by the string and flute group, of the Brandenburg Concerto No. 4 in G minor, ably directed by Mr. Bernstein, with a prominent solo role for Mr. Margolies. Particularly Miss Handzlik gave a good account of herself in Cantatas Nos. 72, 39 and 99. A fair-sized audience attended. H. I. B.

Abram Loft and **Alvin Bauman,** Dec. 7, E.—Abram Loft, violist, and Alvin Bauman, pianist, provided distinctive collaboration in an interesting program which included works of Bach and Marcello and the Suite for viola and piano of Bloch, and featured two atonal works, the Sonata of George Perle (initial New York hearing) and Milton Babbitt's Composition for viola and piano, in a first performance. It was difficult to distinguish the programmed Variations in the Perle sonata from the material preceding them; nevertheless, the work emerged as more flowing and thought-provoking, less disjunct and episodic music, than the Babbitt piece. Neither made a good case for the interdependence of the twelve-tone principle or succeeded in being an expressive product; both were played as well as their technically ungrateful qualities permitted. The program closed with a knowing and technically brilliant reading of the affecting and idiomatically contrived Bloch Suite. E. S. B.

Theodore Uppman, Dec. 9, A.—The baritone belongs to the pleasant discoveries on the concert stage this season. The talented, imaginative artist, who appeared here some years ago as Pelléas at the City Center, proved to be an excellent singer of lieder, for which he not only has the flexibility of voice but the versatility of expression. Aided by an exemplary diction in French and German, he revealed the meaning of the songs to the full. Whether in Schubert (he sang several excerpts from the Dichterliebe) or in lieder by Brahms, in works by Fauré, Duparc or Ravel—three chansons of Don Quichotte—he found the right interpretation. A highlight was Vaughan Williams' Silent Noon, which had a deeply searching and convincing projection. The program opened with a group of arias, which also bore testimony to the artistry of Mr. Uppman, and it closed with American songs. The warm applause was well deserved. Coenraad v. Bos was a distinguished piano associate. H. W. L.

Ruby Yoshino, Dec. 11, E.—The Japanese-American soprano's intersting program included four Japanese songs, arranged after traditional tunes, and a group of first New York performances from manuscript—Vladimir Dukelsky's Four Songs to Poems by William Blake; Sergius Kagen's settings of James Joyce's O Cool is the Valley now and A. E. Housman's Yonder see the Morning blank; and Herbert Herzfeld's We who have never danced. The more conventional portion listed Beethoven's Ah, Perdido!, and numbers by Pergolesi, Handel, Schumann and Wolf. Miss Yoshino is an able and forthright singer, with considerable beauty of tone, generous volume and intensity of expression. With her husband, Rudolf Schaar at the piano, she provided a rewarding evening for the large audience. All three modern composers were present, and the Voice of America recorded the recital. D. B.

Larry Walz, N. Y. debut, Dec. 12, E.—The pianist's program included the Prelude and Fugue in B flat from the second volume of Bach's Well-Tempered Clavier; three pieces from op. 76 of Brahms; the Beethoven "Waldstein" Sonata, op. 53, in C; six Chopin etudes; and selections of Ives, Ravel, and Liszt. There is at times a fine flamboyance to Mr. Walz's playing, as in the sparkling reading of Une barque sur l'océan, by Ravel. At times, though, he is reticent in re-creating a work's musical content, also forcing some superficial effects upon his material rather than letting it speak for itself. The Brahms pieces seemed mannered, the Moscheles Etude of Chopin pulled out of shape rhythmically. The Beethoven Sonata lacked clarity of texture and strength in the climaxes, but the Bach prelude and fugue were nicely colored and firmly traversed, and there was a clear exposition of the charming Alcotts movement from the Ives Concord Sonata. E. S. B.

[Owing to an early deadline because of the holidays, concert reviews which do not appear in this issue will be published on Jan. 15.]

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 2. Philadelphia Orchestra, CH, E; Ivan Petroff, baritone, TH, E.

Jan. 3. Thelma Given, violinist, CH. E; Catherine Helner, soprano, TH, E.

Jan. 4. New York Philharmonic-Symphony, Szell conducting, John Corigliano, violinist, soloist, CH, E; Frederick Griesinger, pianist, TH, E.

Jan. 5. New York Philharmonic-Symphony, Szell conducting, John Corigliano, violinist, soloist, CH, A; Leo Nadelman, pianist, CH, E; Nikolai and Joanna Graudan, cello and piano duo, TH, E; Israel Baker, violinist, Yaltah Menuhin, pianist, TiH, E.

Jan. 6. New York Philharmonic-Symphony Young People's Concert, Igor Buketoff conducting, CH, M; Clifford Curzon, pianist, TH, A; Virginia Davis, soprano, TH, E; International Music Lovers Guild, TiH, E.

Jan. 7. New York Philharmonic-Symphony, Szell conducting, Guiomar Novaes, pianist, soloist, CH, A; Anahid Ajemian, violinist, CH, 5:30 p.m.; Mary Bothwell, soprano, TH, A; New Friends of Music (Budapest Quartet and Benar Heifetz), TH, 5:30 p.m.; Frederick Marvin, pianist, TH, E; Carmen Berendsen, violinist, TiH, E.

Jan. 8. National Orchestral Association, CH, E; Little Orchestra Society, TH, E.

Jan. 9. Benno Rabinof, violinist, CH, E; Joseph Raieff, pianist, TH, E; Maurice Eisenberg, cellist, TiH, E.

Jan. 10. Michael Rosenker, violinist, CH, E; Elena Nikolaidi, contralto, TH, E; Keith McDonald, pianist, TiH, E.

Jan. 11. New York Philharmonic-Symphony, Szell conducting, CH, E; Anne De Ramus, pianist, TH, E; Wadim Wischnewsky, pianist, CRH, E.

Jan. 12. New York Philharmonic-Symphony, Szell conducting, CH, A; Eugene Istomin, pianist, CH, E; Leopold Teraspulsky, cellist, TH, E.

Jan. 13. Myra Hess, pianist, CH, A; Israel Philharmonic Orchestra, CH, E; Nibya Marino, pianist, TH, A; Bernardo Segall, pianist, TH, E.

Jan. 14. New York Philharmonic-Symphony, Szell conducting, Rudolf Firkusny, pianist, soloist, CH, A; Israel Philharmonic Orchestra, CH, E; Walter Eyer, bass-baritone, TH, A; New Friends of Music (Jennie Tourel, mezzo-soprano), TH, 5:30 p.m.; Sadie Knight, soprano, TiH, A; Catherine Heaney, soprano, TiH, E; Dwain De Paul, tenor, CRH, E.

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One of the influential pianists and pedagogues of Chicago, Rudolph Reuter, was born in New York City and as a very young student spent eight years abroad at the State Academy in Berlin. There Heinrich Barth (only teacher of Artur Rubinstein) and Max Bruch were his teachers. He made his debut as soloist with the orchestra in that city at the age of nineteen, and as concert pianist.

He came to Chicago at the behest of the late Frederick Stock, conductor of the Chicago Symphony Orchestra. Dr. Ziegfeld, president of the Chicago Musical College, immediately engaged him as a leading member of his faculty. Since then he has played in concert in practically all parts of the United States, including many appearances as soloist with eight symphony orchestras (with that of Chicago in eleven concerts) and in leading concert courses. He has coached and taught hundreds of the younger musicians who now teach in schools and colleges throughout the U. S. The pianist made two concert tours of Europe (the more recent of which lasted two years, when he appeared in recital and with orchestra in six countries) and another of the Far East.

RUDOLPH REUTER

He has been a leader in bringing new music to his own and to other cities, and has been a champion of chamber music, usually with the concertmasters of the Chicago Symphony Orchestra, Weisbach, Gordon, Mischakoff and Weicher, its solo cellist, and many others. Mr. Reuter also was instrumental in bringing a considerable number of new American works to a hearing and did much to further the music of his friend, the late Charles T. Griffes, and others. He founded some of the important contests of the Society of American Musicians, of which he has been president.

Mr. Reuter continues active in the concert field, and as soloist, and member of the Chicago Symphony Trio (whose violinist is the concertmaster of the Chicago Symphony, and whose cellist is the solo cellist of the Symphony) fills an important number of dates each season, in addition to teaching his large class at the American Conservatory.

Composers Press Awards

Recent winners of publication awards offered by The Composers Press include H. Owen Reed, whose Concerto for Cello was chosen by the jury (Livio Mannucci and Francis Madeira), as well as a newcomer, Evelyn Holt, whose first publication, Nunc Dimittis, was in the anthem contest. Teaching pieces by Lois Marshall (Wind in the Pines, for violin and piano) and Stanley Krebs (Roller Skating, for piano) are additions to this repertoire. In the art-song category, Arise My Love, by Robert Elmore, was chosen by Edwin McArthur and Edward Harris. In the brass ensemble field, Autumn Moods, for brass sextet, brings to the fore another newcomer, Carl D. Meyers from Texas. The purpose of the awards is to discover new talents, as well as fine works by older composers. Some of these works are now available; others will be in the near future.

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Two Noted Conductors Pass

(Continued from page 3)

23, he later conducted other works of the German school. He also succeeded to the posts his father had held as conductor of the New York Oratorio and Symphony Societies, though he relinquished the former in 1898 to his brother, Frank.

Prominent in Carnegie Hall Dedication

Through the interest of Andrew Carnegie and other music patrons, Carnegie Hall (at first known as Music Hall) was built and opened in 1891 with a festival organized by Walter Damrosch, with Tchaikovsky making his only American visit to lead some of his works. In 1892, the New York Symphony Orchestra was formed. Following his departure from the Metropolitan, Damrosch in 1894 organized and conducted the Damrosch Opera Company, giving seasons of Wagnerian and other operas in New York and on tour for four years. The next season the company added Melba to its stars and was known as the Damrosch-Ellis Company, C. A. Ellis being the soprano's manager. Damrosch in various cities of the U. S. also led the American premiere of Paderewski's Manru in 1902.

Damrosch remained conductor of the New York Symphony for some 41 years, also appearing as guest with the New York Philharmonic in 1904, following the close of Paur's term, when a series of notables alternated on the podium. In his years with the Symphony he took it on many tours, with eminent soloists, and introduced scores to America, ranging from Brahms' and Tchaikovsky's Fourth Symphonies to Gershwin's Concerto in F, which he commissioned, also works of Honegger, Ravel, Pierné, Saint-Saens and numerous others.

He organized an orchestra of French musicians in Europe during the First World War and established a school for bandmasters at Chaumont, on the invitation of Gen. Pershing. In 1924 he took the New York Symphony on a successful tour of Europe.

Two years later he announced his resignation as conductor, and the orchestra was soon merged with the Philharmonic, though he remained as associate for a season. He simultaneously become musical counsel for the National Broadcasting Company, with which he for some years conducted a popular series of young people's concerts. His voice, giving explanations of the music, was one of the most familiar phenomena of the airwaves in that era. Dr. Damrosch founded the NBC Music Appreciation hour early in the network's history, and was its music adviser from 1942 to 1947.

Among the organizations he helped to found was the Musicians Emergency Aid, which arose in the dark days of the depression, and for which he conducted many benefit concerts at Madison Square Garden. In 1935 he conducted his golden jubilee concert at the Metropolitan, with acts from Wagner's Die Meistersinger and Beethoven's Fidelio. He last appeared in a New York lecture-recital in 1940.

Productive in Compositions

Though most prominent as a conductor, and to some extent as a pianist in his popular explanatory recitals on the Wagnerian operas, Dr. Damrosch was prolific as a composer. He had written five operatic scores, all produced, and works in many other forms—at least one of which, the dramatic setting of Kipling's Danny Deever, became a "best-seller." His full-length operas were The Scarlet Letter, with text by George Parons Lathrop after Hawthorne, given by the Damrosch Company in 1896; Cyrano, based on Rostand's classic comedy, with a viable libretto by the critic, W. J. Henderson, which the Metropolitan produced in 1913 with a stellar cast; The Dove of Peace, a comic opera, book by Wallace Irwin, presented in New York and Philadelphia in 1912; The Man without a Country, with a book by Arthur Guiterman, founded on the well-known short story by Edward Everett Hale, staged by the Metropolitan in its Spring Season in 1937. A shorter work. The Opera Cloak, with a libretto by his daughter, Gretchen Damrosch Finletter, was conducted by the composer with the New Opera Company in New York in 1942. He also wrote orchestral works, choruses, songs, and other works, and published an autobiography, My Musical Life.

The conductor in 1890 married Margaret Blaine, daughter of James G. Blaine, who had been Secretary of State in the Cabinet of President Harrison; she died two years ago. Surviving are four daughters, Mrs. Thomas K. Finletter, wife of the Air Force Secretary; Mrs. Sidney Howard, widow of the playwright; Mrs. Robert Littell, wife of the writer; and Mrs. Herman S. Klaer; also a sister, Mrs. Henry T. Seymour, and nine grandchildren.

Dr. Damrosch held honorary Doctorates from a number of American and foreign Universities, and was the recipient of the Cross of the French Legion of Honor. He served as president of the National Institute of Arts and letters, 1936-1941, and received its Gold Medal in 1938. He headed the American Academy of Arts and Letters after 1941. In 1939 he appeared in a film, The Star Maker in the role of conductor.

Max Reiter, Leader Of San Antonio Symphony

MAX REITER, 45, conductor of the San Antonio and the Waco Symphony Orchestras, died in the former city on Dec. 13. He had recently suffered a heart attack. Mr. Reiter was born of Italian-German parents in Trieste, and studied in Munich, at 20 becoming assistant conductor of the Berlin Opera. Later he conducted the Munich Philharmonic, then went to Milan to become conductor at the Royal Conservatory, and appeared with the Augusteo Orchestra in Rome. Coming to America in 1939, he lived for a time in New York, then went to Waco, Texas, and was given the opportunity of leading a concert with the Baylor University Orchestra. As a result of his success there, he became director of the orchestras in San Antonio and Waco, led opera series, annually gave 50 concerts in other Texas cities. Mr. Reiter had conducted as guest with the NBC Symphony and in the Milwaukee "Symphony under the Stars" series. Surviving are his widow, the former Mrs. Pauline Washer Goldsmith, and a sister, Mrs. Elsa Caminer, of New York.

NEW PUBLICATIONS IN REVIEW

Books

Fritz Kreisler, by Louis P. Lochner (The Macmillan Company, N. Y., $5). This is the first full-length biography of Kreisler, written by one of his closest friends. It is a pleasant account about one of the greatest violinists of this century, related in a hero-worshipping manner, full of anecdotes about Kreisler and the musicians with whom he has associated. Since Kreisler has been associated with nearly everybody, this covers much territory. Here too is a full story of Kreisler's trouble in America during the war years, as well as the little affair of the musical hoax perpetrated upon public and critics, when the violinist for many years passed off his own compositions as works by Pugnani, Corelli, etc. His accompanists also have a say in this book, which concludes with a thematic index of his compositions, a discography up to January of 1950, and a bibliography.

Guided Sight Reading, by Leonhard Deutsch (Crown Publishers, N. Y., $2). The author has subtitled his book "a new approach to piano study." This claim is a little exaggerated; as has been so often pointed out, there is nothing new under the sun. Certainly not in piano teaching. What Deutsch has done is to outline what he himself went through as a student, how he conquered his difficulties, and how the student can do the same. The section named The Basis of Pianistic Skill contains good, common-sense remarks about rhythm, fingering, velocity, etc. There are suggestions for the pupil and for the teacher, none of those suggestions particularly novel, but it can be said that the author knows what he is talking about and that anybody who follows his advice cannot fail to derive some profit therefrom.

Ralph Vaughan Williams, by Hubert Foss (Oxford University Press, $3.50). There have been plenty of critical articles about Ralph Vaughan Williams, the dean of British composers, but this appears to be the first book devoted to him. One novelty here is that the composer himself contributes an autobiographical chapter, and a rather amazing one—shrewd, humble, nostalgic and self-critical ("over-scoring has always been one of my vices . . ."). After a discussion of the English background, Foss takes the reader through the body of Vaughan Williams' work, following with a complete list and dates of composition. Since Vaughan Williams, not an especially publicized composer, could well be one of the half-dozen or so presently alive who are destined for immortality, this book may turn out to be an extremely valuable study. The author, by the way, has no doubt at all about his subject's preeminence on the contemporary scene, going even so far as to call Riders to the Sea "a rarely beautiful work."

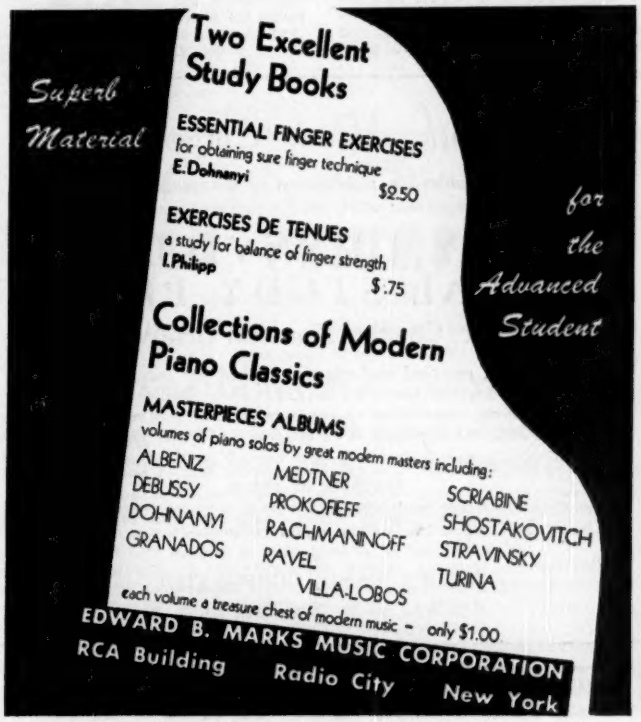
The Golden Age of Italian Music, by Grace O'Brien (Philosophical Library, N. Y., $4.25). Not too many books on music in the Italian renaissance are available. Miss O'Brien's study is a panoramic view from, roughly, 1300 to 1700. Italian music during that period was tied in with the courts and with the church. Miss O'Brien tries to present the whole view in a sweeping picture. As a writer she is a little stiff, but she does present a large body of information, together with a useful bibliography, that is of great interest.

Two Centuries of Bach, by Friedrich Blume. Translated by Stanley Goodman (Oxford University Press, $2). This little book is, in its way, a definitive study of Bach in relation to his own time, to the romantic composers, and to our own day. Herr Blume, a professor of musicology in the University of Kiel, is a level-headed student who has all of the information at his command. He has brilliantly condensed and traced the varying development of Bach's fortunes, pointing out various generations' misunderstandings and misconceptions as he goes along. Spitta, for instance, did not really understand Bach, Blume maintains, despite the importance of his (Spitta's) great biography. Blume is especially indignant at the efforts of the various biographers to romanticize Bach, and he hails Arnold Schering's researches into Bachian symbolism as opening up a new approach to the composer.

Men of Music, by Wallace Brockway and Herbert Weinstock (Simon and Schuster, Inc., N. Y., $5). This book, originally published in 1939, already has gone through eight printings. The present edition, the ninth, has a new chapter on Berlioz and new information elsewhere, especially in the modern wing, that brings it up to date.

Score: Symphony No. 3 (in E) by Vladimir Dukelsky (Carl Fischer, Inc., $3.50). This is No. 5 in the Carl Fischer Study Score Series. Composed in 1947, it was first performed by the Belgian Radio Symphony Orchestra in Brussels, on Oct. 10, 1947. The score, lasting 25 minutes, calls for full orchestra—piccolo (third flute), 2 flutes and oboes, English horn (third oboe), 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets and trombones, tuba, timpani, bells, celesta, xylophone, drums, cymbal, triangle, tam-tam, castanets, tambourine, piano and strings. There are three movements. The first, Commodo ed amabile, opens with a suave, lyric theme and

(*Continued on next page*)



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NEW PUBLICATIONS

(*Continued from preceding page*)

maintains this lyricism throughout. Its idiom can best be described as a type of conservative modernism. The slow movement is marked Con dolore, and is featured by some attractive dialogue in the brass section that builds up to a strong full-orchestra climax. A touch of French influence is present in the spirited Allegro finale.

Band: A Curse and a Blessing, by Henry Cowell (Peer International Corp. Conductor's score, 75c). As in many of his previous works, Henry Cowell has here gone to Irish mythology for his inspiration. A program note explains the title: "One of the great gods of Irish mythology was Balor of the Evil Eye. He was usually good-natured enough to keep the Eye closed, for if he ever opened the Eye in anger, the curse of his glance blasted and destroyed everything within its range of sight. The damage could then only be repaired by the Blessing of Lugh. When the light shed by Lugh of the Shining Eye shone upon the ruined countryside, growing things were restored to life and the green of the fields was renewed." Cowell calls the work "moderately difficult." It lasts between 6 and 7 minutes, and is scored for symphonic or full band, with parts available on request from the publisher. Despite the presence of some clustered harmonies, the work has strong tonal feeling, is melodically interesting, and is a first class addition to band literature.

String Orchestra: Three Pieces for String Orchestra, by Arthur Berger (Associated Music Publishers, Inc. Score, $2). The three pieces are Prelude (dedicated to Alexei Haieff), Aria (to Charles Jones) and Waltz (to Donald Fuller). Strongly modern in conception, the music has the lean and assured style Berger has become identified with. Each of the pieces is rhythmically complex, with a melodic line that frequently favors wide skips. The waltz is naturally the most relaxed of the trio, sticking fairly close to the key of F, and forming a neat little ABA pattern.

Clarinet, Horn and String Trio: Passacaglia, by William Presser (Composers Press, Inc. Full score $1.75). Dr. Presser, head of the Music Department at State Teachers College in Florence, Alabama, has composed a well worked out Passacaglia in D minor, using a syncopated theme for his Passacaglia subject. The contrapuntal flow is shared by all the instruments, and there is a fine climax before the pianissimo ending. The tempo throughout is andante. This work, published under the sponsorship of the Felice Haubiel Award Fund, won first prize in the 1948 contest sponsored by Composers Press.

Viola and Piano: Intermezzo, by Arthur Bliss, transcribed by Watson Forbes (Oxford University Press, $1). This little Intermezzo is marked Tempo di Mazurka, and is a pleasant salon piece with a graceful swing. The writing is not very difficult, though some double-stops may have to be worked out by the violist. The work is in the key of E flat major.

Cello and Piano: Prologue, by Anis Fuleihan (Southern Music Publishing Co., Inc., 75c). This is a slow, carefully integrated piece for cello and piano, with some powerful moments that are not as dissonant as the music normally associated with Fuleihan. The piano here is no mere accompanying instrument, but a partner that meets the cello on even terms, supplying a hectic background to the deliberate lines that the composer has given to the solo instrument.

Two Pianos: Krakowiak (from Orchestral Suite, op. 47), by Ladislas Zelenski ($1.75). Preludio (from 3rd Violin Partita), by J. S. Bach ($2) (J. Fischer and Bro.). These have been arranged by Viktor Labunski. The Zelenski follows the standard definition of the Krakowiak as a Polish dance in two-four time. The writing is not too difficult, the harmonies are purely consonant, and many duo-pianists will enjoy playing this strongly national work. As for the bracing Bach score, it was inevitable that a two-piano arranger get around to it, and Zelenski has done a workmanlike job in translating it to its new idiom.

Hungarian Fantasy, by Franz Liszt ($2). Choral Prelude (In Thee is Gladness), by J. S. Bach ($1) (Carl Fischer, Inc.). This Maxwell Eckstein edition of Liszt's Hungarian Fantasy contains the von Bülow reduction of the orchestral score for second piano. Liszt's grandioquent score, somewhat fading today, still has a place in the repertoire, and it is to be hoped that this new edition will revive interest in the grand old showpiece. Bach's Choral Prelude, In Dir ist Freude (In Thee is Gladness) is one of his less familiar ones, but none the less good for that. Anne Hull's straightforward arrangement saves the climax for the end, which comes forth with booming octaves.

Piano: The Tomb of Melville, by David Diamond (Leeds Music Corp., 75c). The Tomb of Melville has a title that is self-explanatory. Diamond has marked this piece Adagio — de lontano, misterioso. There is a dissonant, brooding quality to the piece, with the opening theme, and its rhythm thereof, setting the mood. There is also some excellent writing for the keyboard. Care should be taken to avoid a percussive quality, for despite the austerity of the idiom a good measure of romanticism is present.

Piano Variations by Ellis B. Kohs ($1.25). Chaconne, by Lockrem Johnson (75c). Prophetic Rite, by Dane Rudhyar ($1) (Mercury Music Corp.). Ellis Kohs' Piano Variations are of the percussive type of modernism, starting with two f's and ending with four. It is a logical piece, and one that is worthy of respect for its workmanship. Lockrem Johnson's Chaconne is in its way a set of variations, the initial theme of the Chaconne being put with dignity through several transformations. This too is a work in the modern idiom. The Prophetic Rite by Dane Rudhyar is somewhat Scriabin-derived, but with plenty of individual-

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ity. It is an interesting work that should be played in concert.

For Voice: Piping Down the Valleys Wild, by Gardner Read (50c); Songs Unsung, by Mary Campbell (50c); Recompense, by Charlotte Goodlett Frey (50c); My Light Thou Art, by William France (50c); A Ballad of Trees and the Master, by Sven Lekberg (50c) (Galaxy Music Corp.). Gardner Read's song, for low or medium voice, uses the famous Blake poem: "Piping down the valley wild, piping songs of pleasant glee, On a cloud I saw a child. . . ." This is a quiet setting, in E minor, with a lullaby-like type of repeated rhythm. Songs Unsung is set to a Tagore poem: "Suddenly the window of my heart Flew open this morning, The window that looks out on your heart. . . ." For high voice, this song features an accompaniment of fast arpeggios under the melodic line. Recompense, for high voice, has a text by the composer: "My heart cries out in anguish; why these lonely hours spent longing for you near me." This is a salon-like song with an obvious melody. France's My Light Thou Art is set to a poem by one of the Restoration rakes, the Earl of Rochester. For medium voice, it is an energetic setting with a sharply-accented voice part. Lekberg's Ballad, for high voice, extends up to A, and is set to a poem by Sidney Lanier.

DOWN PUBLISHERS ROW

Awards and Contests: William Schuman, President of Juilliard School of Music has accepted the Sigma Alpha Iota grant of $300 for a piano work to be given its premiere at the Fraternity's Golden Anniversary Convention in 1953. In accordance with the decision of the judges, no winner was named in the AMA piano competition concluded this year, and in lieu of that award provision was made for the granting of the commission for the first time to an American composer. . . . Terms of the ninth annual Young Composers Contests of the National Federation of Music Clubs are jointly announced by Dr. Francis J. Pyle of Des Moines and Mrs. Royden J. Keith of Chicago. First and second prizes of $150 and $50, respectively, will be awarded to the best chamber music works for not less than two or more than five instruments, one of which may be the piano. The competition is open to native or naturalized composers resident in the United States or its possessions who are not under sixteen or over 25 years of age on April 1, 1951, the closing date of the content. In the case of veterans, the age limit is extended by the length of time spent in the service. . . .

First Issues: Wilfred Wellers' English Carols were heard in this country for the first time on Dec. 19 when the Adelphi College gave its annual Christmas concert. . . . Israel Baker, violinist, and Yaltah Menuhin, pianist, will play the first performance of Louis Gruenberg's Sonata No. 3 (op. 52) on Jan. 5 at Times Hall. . . . On Feb. 7, in the same Hall, Edith Eisler, violinist, will play the first performance in this country of the Tartini Concerto in G minor along with shorter works by Berthold Goldschmidt (Gigue, op. 25) and Franz Reizenstein's Lullaby and Marcia Barbara. . . . The first complete monograph on the works of Richard Strauss, by Otto Erhardt, the well-known stage director, associated with the composer in many productions, has been published in Spanish by Edition Ricordi Americana, South American branch of that house. Translated from the original German by Roberto J. Carman, it contains many photographs of the composer and his artistic associates.

Additional Works Available on Rental

The following list of orchestral works added to the rental libraries during the last year arrived too late for publication in the Dec. 1 issue of the Musical Courier. Figures in the last column refer to time of performance in minutes and are given when available.

H. W. GRAY COMPANY

Composer	Title	Time
Kohs, Ellis—Passacaglia for Organ and Strings		12
McKay, George—Suite on 16th Century Hymn Tunes, for Organ and Strings		16
Sowerby, Leo—Concerto in G Major for Organ and full Orchestra		35

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Antheil, George—Symphony No. 5 (Joyous)	20½
Collins, Anthony—Catherine Parr (Opera in One Act)	....
Diamond, David—Timon of Athens	8½
Heroic Piece for Small Orchestra	11
Aria and Hymn for Orchestra	12
Overture for Orchestra	4½
Gretchaninoff, A.—Concerto for Flute, Harp and String Orchestra	....
La Grande Fete	....
Missa Oecumenica	....
Six Russian Folk Songs	....
Valse De Concert	....
Violin Concerto	....
Haufrecht, Herbert—The Story of Ferdinand (revised version 1949) with narrator	12½
Ibert, Jacques—Music from the film "Macbeth"	....
Jacobi, Frederick—Music Hall (Overture for Orchestra)	6
Yeibichai—Variations on an American Indian Theme	9
James, Philip—"Bret Harte" Overture	13
Song of the Night (Symphonic Poem)	12½
Suite WGZBX, A (Satirical suite in 4 movements with amplified speaking voice)	15
von der Linden, Dolf—Romance for Piano and Orchestra	4½
Lopatnikoff, Nicolai—Opus Sinfonicum	....
Concerto for Two Pianos	....
Poot, Marcel—Danse Laudative	7
Press, Jacques—Hasseneh (The Wedding) Suite for Orchestra	16½
Schwartz, P.—Overture to a Shakespeare Comedy	7
Shulman, Alan—Hatikvah (Arrangement of Israel National Anthem)	....
Siegmeister, Elie—Symphony No. 2	27
Starer, Robert—Prelude and Dance	10
Piano Concerto	21
Symphony No. 1	22
Stringfield, Lamar—Mountain Dew	....
Strouse, C.—Narrative for Orchestra	8½
Szabo, F.—Concerto for Orchestra	....
Moldavian Rhapsody	17
Takacs, J.—Miniatures (8 short movements)	15
Tansman, Alexandre—Ricercari	15
Tombeau de Chopin (for string orchestra)	....
Vernon, Ashley—Lu Hsing (The Journey) Cycle of 4 Songs for medium voice	8
Viski, J.—Violin Concerto	31
Wal-Berg—Capriccio for Piano and Orchestra	9½
Concerto for Trumpet and Orchestra	9½
Walton, K.—Michelangelo Suite	11
Weiner, Leo—Divertimento No. 3	14
Wildman, Charles—Swedish Rhapsody for Piano and Orchestra	8

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Fitelberg, Jerzy—Symphony No. 1	24
Meyerowitz, Jan—Spectral Music (String Orchestra)	5
Solares, Enrique—Partita: String Orchestra	10

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MUSICAL JOTTINGS

Sir John Barbirolli has been awarded the Gold Medal of the London Royal Philharmonic Society—a distinguished honor which has been bestowed on only a few of the highest-ranking musicians (the medal was created in 1870 to mark the centenary of the birth of **Beethoven**); presentation was made by **Vaughan Williams** at the Albert Hall in the presence of **Queen Elizabeth** and some 7,500 other auditors. . . .

Igor Stravinsky has been awarded the first international **Busoni** Prize, established in Italy as a memorial to that composer-pianist who died 25 years ago. . . . In addition to the new opera by **Vaughan Williams,** The Pilgrim's Progress, the Festival of Britain in 1951 intends to present first performances of ballets by **Constant Lambert** and **Richard Arnell**. . . . **Ernst Krenek's** opera Tarquin is to have its world premiere at the Cologne Opera, and his Leben des Orest a new production in Frankfort. . . . The N. Y. Public Library (Room 84) opened an exhibition on The Negro and Music: His Contribution. . . .

Robert Merrill will bow for Paramount in a film called, at present, Aaron Slick of Punkin Crick. . . .

A number of **Rachmaninoff** MSS. have been presented by the composer's widow to the Library of Congress—including scores of the Fourth Piano Concerto, Rhapsody on a Theme of Paganini, Symphony No. 3, Symphonic Dances, and many piano arrangements, letters and other memorabilia; an exhibition is planned in 1951 of the contents of the archive. . . .

Paul Paray will make his debut with the Philadelphia Orchestra, replacing **Eduard van Beinum,** who has been forced to cancel three concerts in January because of illness. . . . Following her debut at the National Gallery concerts last year, **Lilian Kallir,** pianist, was invited to play at the annual White House Correspondents' dinner in Washington on Dec. 13. . . .

Mary Garden's autobiography is to be serialized in a national magazine, and later published by Simon & Schuster. . . . **Lauritz Melchior** made his annual distribution of gifts at the Children's Aid Society, assisted by **Helen Jepson, Mary Bothwell** and **Elaine Malbin:** he also had the honorary degree, Doctor of Humane Letters, conferred upon him by Wagner College on Staten Island. . . . The Chicago Musical Union placed its members playing in hotels and ballrooms on a five-day week (same pay as formerly for six days). . . . **Rudolf Friml,** the composer, who recently visited the White House for a chat, reports that the favorite composers of our Chief Executive are **Beethoven** and **Chopin.** . . .

Dr. Howard Hanson, director of the Eastman School of Music, has been made a member of the board of trustees of the Kosciusko Foundation of New York. . . . **Dorothy Maynor** was soloist on CBS' annual Christmas Carol Program, with the Collegiate Chorale, and the Columbia Concert Orchestra under **Alfredo Antonini.** . . . The **Cincinnati Symphony,** following the example of the Philharmonic at Roxy's, has in mind an appearance at a large local movie house. . . .

Arthur S. Alberts, of Yonkers, former GI, recorded rare native music in Africa last year which has been issued in three albums. . . . The Bavarian Radio in its fourth series of modern music concerts, from October to December, 1950, included **Walter Piston's** Symphony No. 2. . . . **Benny Goodman,** now a classical music jockey over the air, has brought out some long forgotten jazz records which he made 13 years ago at the first "swing" concert in Carnegie Hall. . . .

Eleazar de Carvalho, who led concerts with the Israel Philharmonic Orchestra in November, conducted a program in Paris with the Orchestre National before returning to U. S. around the holidays. . . .

Astrid Varnay, because of other engagements, had to decline an offer of six performances at La Scala in Milan this month. . . . The members of the N. Y. Philharmonic-Symphony on Dec. 20 gave a Christmas cocktail party for their conductor, **Dimitri Mitropoulos.** . . .

Gyorgy Sandor, the pianist, and **Christine De Balvanjos Hapsburg** were married in the Waterbury, Conn., office of City Corporation Counsel George J. Crocicchhia on Dec. 20, after **Probate Judge John J. Gaffney** granted a waiver of the five-day waiting period mandatory in that State. . . .

Fredric Vonn has recorded an All Request Album in which many of his original piano improvisations and arrangements are featured; besides appearances on TV, he recently gave recitals at the Barbizon, and in Great Neck, L. I. . . .

Forrest L. McAllister, music educator and until now executive of the American Music Conference, has purchased the School Musician Magazine and becomes its editor and publisher on Jan. 1. . . . **Helen Clayton,** Juilliard graduate and concert singer, was married to **Alfred A. Rossin,** a grandson of the late **Adolph Lewisohn,** at the home of the bride's parents in Winnetka, Ill., Dec. 16. . . .

Paris is marking its 2,000th birthday, and the ceremonies will include a festival of chansons in April; programs of church music in the Sainte-Chapelle in May; a concert by two noted orchestras in the lighted courtyard of the Louvre, May 31, and other musical and dramatic events. . . . **Enesco's** Oedipe will be revived by the Paris Opéra this season. . . .

Next summer's Salzburg Festival will include new productions of **Mozart's** Idomeneo, **Berg's** Wozzeck and **Verdi's** Otello, with **Furtwängler** conducting the last-named as well as **Mozart's** Magic Flute. . . . The **Vienna Boys' Choir** returned to the U. S. in December. . . . The orchestra of the Salzburg Mozarteum will appear in four Paris concerts under its American conductor, **Jonathan Sternberg,** and visit Spain and Portugal as well. . . . The ballet of the Vienna State Opera is preparing the premiere of a new work, Homeric Symphony, by the contemporary Austrian composer **Theodore Berger,** on a double bill with a restaging of **Stravinsky's** The Firebird. . . . **Earl Wrightson,** baritone of Masland "At Home" Show on CBS-TV, won a 1950 Television "Oscar" from the Catholic War Veterans of America. . . .

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BERNICE FROST SAYS...

Sight Reading Again

The following letter from Harold A. Richey, Professor of Piano at the Mississippi State College for Women, Columbus, Miss., speaks for the general interest in sight reading:

"I was interested in the letter from Texas in your column of Nov. 1, particularly since it came from our southern region. It seems to me that sight reading is one of the weaknesses in *any* music department in the South. This is not entirely the fault of the department, but is largely due to poor pre-college training of the student. Therefore sight reading has to be taught as a sort of remedial course.

"I find in our own piano department that 'concentrated reading' (to use your apt expression) can be effectively taught in conjunction with Piano Ensemble training. In this field the student is kept on his toes mentally and is obliged to be alert to all the requirements of sight reading in ensemble, such as looking ahead, keeping going in spite of errors, and getting the feeling of having just one chance to play the number correctly. Piano group-reading also spurs the slower readers to greater effort when they are aware that others in the class are reading better and faster than themselves."

Parallel Minor Scales

From reading previous articles on the piano page in the Musical Courier, I am led to conclude that the major and minor scales should be taught parallel rather than relatively. If I am correct, will you please state the reasons for this being so? M. F., Ore.

Teaching the parallel minor is correct as to origin, theory, hearing processes and a much more musical procedure.

Try teaching scale through the listening or ear approach before going into the theoretical side of steps and half steps. Scales should be introduced as a beautiful melody and not as a theoretical structure.

First Cross Rhythms

How would you approach the first cross rhythm of two against three and also three against four? At what grade level should this be introduced? L. S., Pa.

It is easy to begin this polyrhythm with contrary scales or still easier are repeated notes on scale tones parallel, using second fingers only.

For two against three it is well to count one-two and-three, or if it is preferred, to use some sentence such as "Now soft-ly play" "Birds fly-ing high"; or one of many you may devise yourself.

Third grade is the better level at which to introduce these, but with some pupils late second is better, and some not until fourth grade.

Lesson Assignments

Are not lesson assignments too long? Does this not tend to discourage the pupil as there is not enough time for them to be prepared well? What should be the guiding factor in the amount of music to give for each lesson? W. O., Me.

Lesson assignments are often too long, and the reason generally is to keep the pupil interested. The results often are just the opposite. The pupil feels burdened with too much to prepare, because there is not sufficient practice time.

Sight reading material of easier grade and fine melodic content will interest pupils if there is need of more materials.

The guide to how much to give is the pupil's ability to prepare the assignment well.

For the most part, teachers give the pupils much too much to prepare in one short week with very limited practice time.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

Piano Solo

Bist Du Bei Mir, by J. S. Bach, arr. by Wm. H. Harris, 60c. The very devotional song in a pianistic setting. The original key, E flat major, is retained. For grade 4 players, with a sustained tone and fairly large hand necessary. Oxford University Press, London.

Carefree People, by Mortimer Browning, 30c. An attractive scherzo for grade 4, using to good advantage the lilt and sway of 6/8 time. Largely in C major, but with tricky reading in an A flat section. Wild Horses, and Far-Off City, by Sara Freed, 30c each. Both lying easily in grade 2, the last has a dreamy melody while the first uses the "crazy over horses" motive of another decade. Halloween! by Louise E. Stairs, and Sleepy Birds, by Mae-Aileen Erb, 30c each. Tuneful pieces for the beginner, each supplied with words. At Grandma's House, by Richard Kountz, 30c. Two little pieces for a beginner published under this heading, one called Big Clock and Little Clock, the other The Spinning Wheel. Amusing sketches in spite of their simplicity. Dream of Flying, by Cedric W. Lemont, 30c. This allows the grade 3 player quite a brilliant effect, as the left hand plays a soaring melody against light triplets in the right. Evening Shadows, Prim Little Miss, and Toys on Parade, by Anne Robinson, 30c. Pleasant pieces for grade 2, each rhythmically and melodically characteristic. Theodore Presser Co., Bryn Mawr, Pa.

Solo Technic, by Bernice Frost, 75c. Book I of a series, this is collateral material for the beginner, to be used with any other 1st year method. The 23 little studies each have a title, and the technical purpose of each is clearly stated so the pupil understands its object. Boston Music Co., Boston.

For Sight Reading, compiled by Leonhard Deutsch, Bk. I, 85c, and Bk. II, $1.50. Useful and rewarding books to be used by teachers who would stimulate and widen the pupil's sight reading ability. Book I has 59 folk songs, for grade 1, while Book II uses short and little known classical pieces for use in grades 2-3. Heritage Music Publications, Inc., N. Y.

Music Theory Work Sheets, by Leroy Hurte, 50c. A set of papers useful in the instruction of theory to the first year pupil. Questions are used to test the information absorbed under the various headings. Paragon Music Publishers, N. Y.

Piano Ensemble

Prelude and Choralé, by J. V. Peters, $2. A 2-piano work which exploits the tonal sonorities of all registers of the piano. The harmonies are quite diatonic, yet seem freshly modern because of quick modulations to distant keys. Some six minutes long, the chorale being an ancient German melody. Oxford University Press, London.

Ballad, March, Waltz, Forest Elf, Fun for Two, by Leo Kraft, 20c each. Easy duets in which either part may be played by the grade 2 pupil, and the lower part carries a share of the melody. Also arranged for duet by Mr. Kraft are Chopin's Polonaise in C minor and Dance from the Red Poppy by Gliere. Century Music Publishing Co., N. Y.

Happy Days, by Olive Dungan, 30c. A short duet for grade 2, with a happy waltz melody. Theodore Presser Co., Bryn Mawr, Pa.

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By Grace White

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• • •

Members' Activities

Dr. Richard Werder has been appointed Director of the Campbell School of Music in Washington.

Goldie Taylor, chairman of the Cincinnati chapter of the Guild, has been appointed Chairman of Council of State and Local Presidents for the MTNA. Guild members from all over the country are listed on these programs, to be covered by the Musical Courier in its convention story in the Jan. 15 issue.

Ruth Slenczynski, remembered as a prodigy who toured extensively, is now teaching in San Francisco and has joined the Guild.

Irene Rosenberg has returned from a Southern tour that included the University of Virginia, also William and Mary College, and is in New York making recordings.

"900-Mile Drive for a Music Lesson" is the record of Janet Freeman, who drove with her teacher, Winifred Buck, from Buffalo to Chapel Hill, N. C., for a lesson with Hans Barth.

Roger and Theodore Pries presented a joint recital at Webster Junior College, Washington, D. C.

Grace Gimbel gave a program at International School of Art in New York; at Haddon Hall, Atlantic City, under auspices of Federation of Music Clubs; and at a meeting of MTA of Northern New Jersey.

• • •

Scholarships Won

The many expressions of appreciation for scholarships in the colleges from students hearten all concerned in bringing about these opportunities.

• • •

Olsen Continues to Win

Arthur Alan Olsen, a Paderewski Medal Winner (also for ten years receiving National Honors in Guild Auditions) is "mowing them down" in the Horace Heidt shows with both classical and jazz numbers. Arthur, who is only seventeen, has won $250 six consecutive times, plus a $750 quarterly award, and a $1,000 final award, but the thing that really thrills him is that he has been accorded a trip around the world as part of the regular troupe. Later, he expects to continue with serious music. He finished High School with highest academic honors and will take a regular college course when he reaches the age of eighteen. He is the son of Mr. and Mrs. Arthur Olsen of Minneapolis, and a pupil of Theodore Bergman and Rudolph Ganz.

John Mokrejs Advises On Steps in Composition

John Mokrejs, composer, lives in Hollywood and writes for the movies. He is also beloved by teachers on both coasts, having taught hundreds of them. Named by Dr. Allison as "Dean of Rules and Regulations" of the Guild, Dr. Mokrejs has judged the composition test for three years.

As a result of that experience, he has arrived at the conclusion that "our teachers need a more constructive, better defined approach in guiding the pupil. Harmony means color, counterpoint stands for the line, the drawing, craftsmanship," he continues. "Letting our music pupils compose anything they want, in any way they want, is not to be discouraged for it often reveals a talent, though often too a total lack of musical sense. On the other hand, the aim of our Guild teachers should be to lead pupils step by step in the understanding of the process of composing, from the very simplest ideas to the more advanced stages, and the course should have an orderly procedure, purpose and direction. An outline follows:

"ELEMENTARY A. Compose songs over simple rhymes or a piano piece, using only the points (tones) of the tonic chord over a drone bass—I-V in the left hand. Hand over hand work permissible. Form, eight measures or more. In B, C, and D, add passing notes, appoggiaturas, etc.

"INTERMEDIATE. Keeping in mind that all the possibilities within one chord also exist within every other chord, compose songs or piano pieces based on two or more chords as I-V-I, I-IV-V-I, etc., with free left hand accompaniment or hand over hand work. Form A-B-A, etc., sixteen measures or more.

"PREPARATORY. Compose a piano piece with free use of all kinds of chords, waves, passing chords, secondary dominant chords, modulations to closely related keys in any of the Homophonic forms or an Invention. (Thirty-two measures or more.)

"COLLEGIATE. Compose a piano piece with free use of all kinds of chords, classical or modern, in any homophonic or larger form as a prelude, fantasy, rondo, fugue, or sonata. Use modulations."

Univ. of Texas Arts Festival

AUSTIN, TEX.—The ninth Fine Arts Festival, sponsored by the College of Fine Arts, University of Texas, was held during a week in November. An opening concert by the Horace Britt Trio, had Helen Haupt, associate professor of piano, as assisting artist in Beethoven's Trio in B flat major. Guest artists during the festival included Eileen Borwell, South African soprano; and Flor Peeters, organist, from Malines Cathedral in Belgium. Three young British singers, Keturah Sorrell, soprano; Stephen Manton, tenor, and Frederick Woodhouse, bass, were heard in 17th and 18th century chamber operas.

Alexander von Kreisler conducted the University Symphony Orchestra in a concert concluding the week, and listing Haydn's Symphony No. 88 in G major; Bach's Violin Concerto in E flat major, with Alfio Pignotti as guest soloist; and the Mozart Symphonie Concertante, with four College of Fine Arts faculty members—Joseph Blankenship, oboe; John McGrosso, clarinet; Ruth Morris, bassoon, and James C. Williams, French horn—as soloists. The festival also included several dramatic productions for the stage and radio, with incidental music by members of the Symphony.

Berg Program at Juilliard

For the benefit of the Student Aid Fund, the Juilliard School of Music on Dec. 18 presented an unusually instructive and interesting program devoted to the chamber music and songs of Alban Berg. The scores are without exception, difficult, original in design and dynamics, and, in the contemporary genre, fresh and vital. Instrumentally, the work of the performing group was splendid and the vocalists sang with excellent style and emotional understanding. Listed were the Lyric Suite, played superbly by the Juilliard String Quartet; Seven Songs of Youth, delightfully delivered by Bethany Beardslee, soprano, with Jacques-Louis Monod, pianist. Later in the program these artist-pupils of the school were heard in several other songs, possibly given their first performance here. Four Pieces for Clarinet and Piano, short, arresting and altogether enchanting, were played by Herbert Tichman and James MacInnes, Juilliard alumni. Beveridge Webster, of the faculty, gave a fine reading of the atonal Piano Sonata, op. 1. One seldom has the opportunity to hear and compare the writings of a contemporary. The Juilliard School deserves praise for this project.

M. C.

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Chopin Scholarship Offered

The Kosciuszko Foundation of New York is offering for the second year two Chopin Scholarship Awards of $1,000 each, one to a pianist and one to a composer. Piano entrants must be between the ages of fifteen and twenty-one as of March 1, and are eligible if they have not made extensive professional tours under professional management. Candidates for the composition award must be between the ages of seventeen and thirty. Only citizens or legal residents of the United States are eligible. Pianists must submit their repertoires, which should include one or more of Chopin's larger compositions; composers must send in works in larger forms for piano, piano and strings, or piano and orchestra, entered under an assumed name or motto, accompanied by a sealed envelope containing the composer's real name and address. The scholarships will cover a year's study starting Sept. 15, 1951. No award will be made in either classification if no winner is declared by the judges.

The Chopin Scholarship Fund, from which the awards are made annually when funds are available, was formally set up on Oct. 17, 1949, the 100th anniversary of the death of Frederic Chopin, by the foundation, which serves as a cultural and educational center for Polish-Americans.

Full information and formal application blanks for the Chopin Scholarships may be obtained on request from the Kosciuszko Foundation, 15 E. 65th St., New York 21, N. Y.

La Forge-Berúmen Studio Events

Frank La Forge appeared in concert with Lily Pons at Symphony Hall, Boston, on Nov. 26.

A benefit concert for the Nephrosis Fund was given at the Darien High School, Conn., by three pupils of Mr. La Forge: Rosa Canario, dramatic soprano; Edna Hamill, coloratura soprano, and Walter Lowe, basso-cantante, with Mr. La Forge at the piano. Mr. and Mrs. Ed. Fitzgerald were guests on this occasion.

Edward Mullady, 15-year-old pupil of Ernesto Berúmen, gave a piano recital at the La Forge-Berúmen Studios, playing a program of classical, romantic and modern music. Young Mullady appeared also in recitals at Rockville Centre, N. Y., the Cornell Medical College, New York, and over station WNYC.

On Nov. 19, Mr. Berúmen presented another pupil, Gilbert Braun, in recital at the studios, in works by Bach, Beethoven, Chopin, Debussy, Respighi and Liszt.

Edwin Hughes at Convention

Edwin Hughes made an address at the Music Teachers National Association convention in Washington on Dec. 29 at the session of colleges, universities and conservatories of music on Cooperation between the Private Music Teacher and College Departments of Music.

Mary King, pianist, pupil of Mr. Hughes, has won the Young Artist Award of the Haarlem Philharmonic Society and is engaged for the April 19 program of the society at the Waldorf-Astoria. She also won in open contest an appearance as soloist with the City Amateur Symphony, and will play the Rachmaninoff C minor Concerto with this orchestra on Jan. 28 under Franz Bibo. Jacques Tait, another Hughes pupil, gave a recital in Washington in November. Faculty and pupils of the Eastern Military Academy heard Josephine Caruso in recital. Barbara Mugno, 13-year-old pianist, played the Mendelssohn G minor Concerto with the Nutley (N. J.) Symphony, and Jessica Wert, 14, was soloist on Dec. 10 in the first concert of the newly organized Young Peoples Orchestral Society in New York, in the Haydn D major Concerto.

Eugenia Snow, who made her debut in Town Hall on Nov. 21, was presented in recital at Adelphi College and the Huntington (N. Y.) Museum of Art. A recent recitalist in Pittsburgh was Alberta Childs, at the Stephen Foster Memorial. An appearance at the Brooklyn Academy of Music on April 8 has been awarded to Carlyle Seymour by the Brooklyn Music Teachers Guild; he broadcast over WNYC on Dec. 31, and will give a recital at Adelphi College in the spring. On Dec. 31, the Friends of Music, Sandusky, O., heard Dorothy Garver, who will play Jan. 9 in Lawrence, N. Y., and Jan. 23 in Rockville Center. Anthony Chanaka, recent recitalist at the Phillips Gallery in Washington, accompanied Margo Sederholm and Charlotte Batigne in song recitals in the same auditorium on Nov. 13 and Dec. 4.

William L. King Back from Europe

William L. King, accompanist, teacher and coach, recently returned from Europe, where he presented his artist-pupil, Ruth Morris, soprano, in Amsterdam, Paris, London. He will present Miss Morris to New York in Carnegie Hall on Feb. 18. Mr. King maintains a New York studio, and is also organist and choirmaster of St. Martin's Episcopal Church, New York.

Starting his musical career in early youth, Mr. King missed two years of study when he served with the American Army in France during the First World War. He was accompanist to Roland Hayes, and later for Marian Anderson for her first recitals in Town and Carnegie Halls, and her introduction to Symphony Hall, Boston, and Orchestra Hall, Chicago. In 1930 he joined Miss Anderson in Germany, where they spent several months in the study of lieder.

Maine Summer Music Center

HARRISON, ME.—This New England village, situated between two lakes in the heart of the girls' and boys' camp region of Maine, has been a summer center of music for many years.

Names associated with it in the past have been Alice Neilsen, Olive Fremstad, Frederic Bristol, Enrica Dillon, Charles Harrison, Guila Bustabo, Thomas Griselle and Risë Stevens. The present colony includes Edith Nichols, Jerome Swinford, Ruth Diehl, Harold and Marion Kahn Berkley, Avis Charbonnel, Sybil Deucher, Louis Fink, Annie Tolman Kilgore, Frieda Behrens and Vicki Starr.

The Harrison Community Studio Association, of which Margaret S. Denison is secretary, announces that, due to the removal of a summerschool conducted by Harold Berkley, facilities are available —rooms and board in private homes, housekeeping cabins for pupils who wish to bring families, rooms in school and churches for practice, and a large hall for concerts, equipped with piano. It is hoped that another institution will make its headquarters in Harrison.

Cornell Academy Trains in Musical and Dramatic Arts

The Cornell Academy of Musical and Dramatic Arts, Brooklyn, is headed by Ethel M. Cornell, director, known as an authority on musical education and the originator of the Progressive Incentive System of music teaching. In its curriculum, the Academy has adopted the policy of establishing ensembles in order to merge these groups into a symphony orchestra after sufficient training, the belief being that if Brooklyn is ever to have its own orchestra, such an organization must be built on a self-supporting basis from the ground up.

ETHEL CORNELL

Vocal and dramatic departments are in charge of F. Bertram Briess, Austrian basso and stage producer, who teaches stage, screen and television techniques, and is expanding the Cornell Chorus, for which vocalists are invited to make auditions. Julia Vincent Cross, head of the dance department, has been associated with Mordkin, Jose Limon and others, and was chosen to open the Pavlowa Memorial at the Paris Sorbonne; dance courses include ballet, interpretative, tap and social dancing, as well as eurythmics. Edward Scott, former associate of Rudy Wiedoft, heads the saxophone and woodwind department, and accordion instruction is in charge of Max Hamlisch. For many years the Academy has given semi-annual benefit concerts at Carnegie Recital Hall, aiding the American Cancer Committee, the Red Cross, and several hospitals.

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Thomas to Head Voice Dept.

SANTA BARBARA, CALIF.—John Charles Thomas has accepted the post of executive director and active head of the voice department of the Music Academy of the West, according to announcement by Maurice Faulkner, president of the academy's board of directors. The baritone, who has been interested in the school since its inception four years ago, gave a benefit program as a feature of the summer festival series which aided the academy financially. He will take up his new duties shortly after the first of the year, when he will announce faculty appointments for the next session of the academy starting in July.

Manhattan School of Music News

Annual scholarships for four-year courses of study leading to Bachelor or Master of Music degree will be made available by the Manhattan School of Music beginning with the 1951 spring term which opens in February, it was announced by Dr. Janet D. Schenck, director. Included are three grants to be made each year for study of string instruments in any of the four categories; these are the Helen Fahnestock Hubbard Scholarship and the George L. Bagby Scholarships in the amount of $300 each yearly, and the Mary Andrews Stoddard Scholarship, valued at $200 annually. Competitive examinations for high school graduates and future graduates will be held the second week in January and the second week in May.

EMELINA GENTILI artist-pupil of Mme. Gurney Raymond, was heard in a series of recitals including an appearance before the Rockport Art Association of Echport, Mass. The young soprano programmed Haydn and and Handel airs; French songs by Bachelet, Fauré and Bemberg; lieder of Schumann and Strauss, and a concluding English group. She sang an aria from La Wally, by Catalani, and Ah, Io so, from Mozart's The Magic Flute. Harris S. Shaw was the accompanist.

An annual flute scholarship and an annual grant for study leading to a Master of Music degree with a major in music education or musicology are also included in the new scholarship series.

The school's Alumni Association sponsored a chamber music program in Hubbard Auditorium on Dec. 7 for the benefit of the scholarship endowment fund, the first of a series of such programs.

Visiting foreign art specialists in this country under the 1950 International Arts Program sponsored by the Institute of International Education and the United States Department of State were guests at a seminar at the Manhattan School on Dec. 8. Fifteen foreign students from the American language Center of Columbia University also attended.

Anna Valle Returns from Italy

Anna Valle, teacher of voice, pupil of Luisa Tetrazzini, has returned from Italy and reopened her studio in New York, where she has taught for twelve years. She presented her students in concert at Carnegie Hall, and an artist from this studio will appear on Feb. 23 at St. Mark's Church in operatic excerpts. Mme. Valle has sung in Italy, Germany and England in opera, lieder recital and oratorio.

Emma Foos Presents Opera

Emma Foos presented a cast of her pupils in a performance of Hansel and Gretel on Dec. 17 at the New York Turnhall. The name parts were taken by Roslyn and Irene Horn, and Frank Estock was the Father, Doris Oberdorf, the Mother. Helen Schoof was a horrendous Witch, and Peggy Hillmer and Ida Boehm were the Sandman and Dew Fairy. All the young participants sang well, and the production was swift and spirited. Joseph Giardina was an adept conductor, and the chorus—Queens Kinderchor, Carp Koop, musical director—and ballet—New York Turnverein, with Virginia Carr, danseuse—gave able account of their portion of the entertainment. There was an overflow attendance and much enthusiasm. D. B.

Harpist Heard at AMTL Meeting

Beatrice Schroeder, young harpist of charming personality, who formerly for six years was a member of the Radio City Music Hall Orchestra, was the artist at the monthly meeting of the Associated Music Teachers League (Rose Raymond, president) in Steinway Hall on Dec. 14. Miss Schroeder's *pièce de résistance* was Ravel's Introduction and Allegro, in which John Van de Graf provided competent piano support. Its suave tonal patterns were expertly negotiated. A solo group of classics for harp included Handel's Harmonious Blacksmith; a 16th century Pavane by an unknown composer, and a Corelli Giga. Modern offerings were Salzedo's Behind the Barracks and the same composer's harp arrangement of Silent Night. H. I. B.

Greenwich House Gives Pergolesi Work

The music department of the Greenwich House Music School gave a little known comic opera by Pergolesi, titled Livietta and Tracollo, in its auditorium, Dec. 7. Among leading members of the cast were Joan Loew and James Buckley. The piano accompaniments were played by Henry Bloch, who directed from the keyboard. The musical score is melodious and the action merry, if somewhat trivial. The production had spirit and drama. Sharing the bill was a repetition of The Husband at the Door, by Offenbach.

SCHOOL NOTES

The University of Arizona has made several scholarships available to high school bandsmen, covering the usual university fees. Application should be made immediately to Samuel S. Fain, Band Director, College of Fine Arts, University of Arizona, Tucson, Ariz.

An Evening of Opera was presented on Dec. 11 and 12 at the New York College of Music, by students of the opera class, staged by Albert Felmar and Siegfried Landau.

The Senior Orchestra of the Mannes Music School gave the opening concert of its season on Dec. 20 in the Concert Hall of the school. The program was repeated on Dec. 22 under the direction of student conductors.

The Contemporary Music Concerts at the Cleveland Institute of Music continued on Dec 6 with a recital by Ernst Silberstein, first cellist of the Cleveland Orchestra and faculty member of the institute. He included the Stravinsky-Piatigorsky Suite Italienne for Violoncello. William Kurzban was at the piano.

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